







## BOMBAY RIOTS



**BY THE SAME AUTHOR**  
**CONSTRUCTION; a Novel.**

# BOMBAY RIOTS

A FILM POEM

BY

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With a Foreword by

The Hon. ANTHONY ASQUITH

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*'He who thinks on Himichal (the Himalayan snows) though he should not behold him, is greater than he who performs all worship in Kashi (Benares). And he who thinks of Himichal shall have pardon for all sins; and all things that die on Himichal, and all things that in dying think of his snows, are freed from sin. In a hundred ages of the gods I could not tell thee of the glories of Himichal, where Siva lived and where the Ganges falls from the foot of Vishnu like the slender thread of a lotus flower.'*

*(An ancient Hindu Text)*





# FOREWORD

WHEN the author of this book first told me of his experiment I confess I felt a little doubtful. A scenario seemed to me so essentially something incomplete, something in the chrysalis stage, that I did not think it would be possible for the result to satisfy the ordinary reader.

The imaginative co-operation required would surely be too great. A scenario is merely the descriptive list of the units of sight and sound which go to make a film and bears much the same relation to the finished film as the score does to the actual performance of a symphony. A trained musician may read a score with profit and pleasure but to a large number of musical amateurs it may be meaningless, and although the technical language of a scenario, it is true, is not so remote as musical notation, yet it might reasonably be thought to be too great a stumbling block to a layman even though he were a lover of films.

The author demands that the reader's imagination clothe the printed text with a continuous rhythmical flow of images and sounds. Could the printed text, handicapped by strangeness of form, evoke this imaginative response? One reading of 'Bombay Riots' set all my doubts at rest. I cannot, it is true, speak as an amateur, but I am firmly convinced that no reader with even the haziest knowledge of films will find any difficulty in the author's method after the first few pages. Furthermore, and this seems to me its complete justification, I can think of no other form which could have achieved the same results. No novel could have presented this mater-

ial with the same swift directness, no play could have compassed its enormous scope and variety of scene and emotion. Only a film could do this and it is the remarkable achievement of 'Bombay Riots' to project this film not on the screen of the Picture Theatres but on the limitless screen of the imagination for the delight of "that inward eye, which is the bliss of solitude."

ANTHONY ASQUITH

May, 1932.

# PREFACE

UPON such an experiment as this something said may not be out of place: the experiment here being to provide through words the effect of a stream of framed views or pictures or visions, together with their accompaniment in sound—the reader being asked simply to visualise each separate view in turn as he reads its description.

As might the rhythmic flow of words, so here it is hoped a flow of conjured-up pictures may afford pleasure.

Pictures being the elements, as far as possible the composition of each—such matters as size and position of objects, direction of lines, movements, tones of lighting and so on—should be grasped, before reading on; because of what pictorially displaces, corresponds, contrasts or balances in the views, in continuance, following. Through the manner in which the pictures have their transition and displace one another, as upon their relation in a series, will, it is hoped, be sensed the flow, observed the pattern and gathered what the whole is intended to express.

It may be asked ‘why have you chosen this unusual form to present your theme?—why have you not embodied it in a form more traditional?’ I can only reply that the idea, suggested to me in the first place by some strips of topical film, became formulated in my mind as a succession of pictures, and I was left with little choice.

From the start, however, my aim was not to produce a ‘shooting-script’ for a film—that is, a list of all the ‘shots’ for a film—but something to be read and sufficient in itself.

This thinking and feeling in pictures—in framed views of life—and a desire or a necessity to communicate the thoughts and feelings through words cannot be uncommon to-day. A few interspaced and graphic words, or—where the flow of pictures is so often poetic—the living intense medium of the verse of poetry would perhaps provide the ideal means.

As to 'shooting-scripts' written solely for their legitimate purpose of being turned into films, there might be as much got out of them by reading, I think, in many cases, as out of the written play: indeed, for those to whom cinema seems the livelier, subtler and less conventionalised medium, perhaps more.

Hardy referring to the future of drama in his preface to 'The Dynasts' writes:

'Whether mental performance alone may not eventually be the fate of all drama other than that of contemporary or frivolous life, is a kindred question not without interest. The mind naturally flies to the triumphs of the Hellenic and Elizabethan theatre in exhibiting scenes laid 'far in the Unapparent,' and asks why they should not be repeated. But the meditative world is older, more invidious, more nervous, more quizzical, than it once was, and being unhappily perplexed by—

Riddles of Death Thebes never knew,  
may be less ready and less able than Hellas and old England were to look through the insistent, and often grotesque, substance at the thing signified.'

It is interesting that Hardy should conjecture thus as to 'mental performance' and also that he should almost

voice the want of such a naturalistic and at the same time visionary form of artistic representation as the film.

Surprising too, is the resemblance of 'The Dynasts' to a scenario-script for a sound-dialogue film. This vital unscrolling of history, with prose and verse dialogue and choruses of excelling quality, is primarily presented as a spectacle of sight, in which positions of observation, transitions, linking of sequences, lighting and so on, are all indicated. So much so indeed, it can only appear strange that a producing company in England has not been aroused to the complete practicability of translating the wonderful directions into film.

In emphasising a resemblance in 'The Dynasts,' in its entirety and throughout, to a scenario-script for a sound-dialogue film, I may perhaps be forgiven for quoting for mere—and almost random—example, example of hundreds of directions equally beautiful and incentive of film-thought, such detail as the following.

This for the perfection of sound, in the stillness—

(*He sits down amid cheers.*)

*The candle-snuffers go round, and PITT rises. During the momentary pause before he speaks the House assumes an attentive stillness, in which can be heard the rustling of the trees without, a horn from an early coach, and the voice of the watch crying the hour. (Part I: act 1: scene 3)*

And this for a close of vision, like the end of a film sequence—

*The scene changes. The exterior of the Cathedral takes the place of the interior, and the point of view recedes, the whole*

*fabric smalling into distance and becoming like a rare, delicately carved alabaster ornament. The city itself sinks to miniature, the Alps show afar as a white corrugation, the Adriatic and the Gulf of Genoa appear on this and that hand, with Italy between them, till clouds cover the panorama.*

(Part I: act I: scene 6)

While this contains a natural and oft-used device of vision—

*The Spirits of the Years and of the Pities take the form of white sea-birds, which alight on the stern-balcony of VILLENEUVE'S ship, immediately outside his cabin window. VILLENEUVE after a while looks up and sees the birds watching him with large piercing eyes. (Part I: act II: scene 2)*

And what of 'the shadows of the boughs' here!—

*It is midnight. NAPOLEON enters a glade of the wood, a solitary figure on a jaded horse. The shadows of the boughs travel over his listless form as he moves along. The horse chooses its own path, comes to a standstill, and feeds. The tramp of BERTRAND, SOULT, DROUOT, and LOBAU'S horses, gone forward in hope to find a way of retreat, is heard receding over the hill. (Part III: act VII: scene 9)*

But I mention 'The Dynasts' in this preface, simply because it perfectly presents changing spectacle through verbal means.

Apart from the unconscious description—almost—of a film in Hardy's epic-drama; the reader's thoughts may turn to the conscious describing of a film in Mr H. G. Wells' novel 'The King who was a King.' In an in-

roduction to this novel, Mr H. G. Wells alludes to 'The Dynasts' as 'that great unshot film.' Some continuities of produced films have been published in America. Quite recently, excerpts from the scenario of a contemporary English film were published in a big daily newspaper. There are probably other examples of the literary presentation of films or imagined films, of which I am ignorant.

As to the theme of 'Bombay Riots', I thought a few words might be added.

It is the universal one of the tragedy of circumstance in the human lot; that tragedy being probed to, sensed or felt, in this instance, through contemplation of a country's agony. I have attempted to communicate the thoughts and feelings aroused by the terrifying tumult of a Bombay Riot, during the Civil Disobedience movement of 1930. Acquainted with India and the Indian scene, and beforehand almost hauntingly possessed by a reigning situation; the riot seemed to me the single and instantaneous manifestation of the country's ferment or torture.

Misunderstanding and struggle between man and man cannot fail to bring a sense of the tragic, because there is borne in mind also the fact that humanity aspires. There were, however, peculiar elements in this internal struggle in India to deepen the feelings and heighten the tragedy.

Apart from the vastness and the diversity of India's worshipping humanity, I mean such elements as arise, for an Englishman, out of Britain's link with India—the historic rule of the British; the machinery of govern-



ment built up and the maintaining of it; the service of Englishmen, calling in the foreign and almost unnatural conditions, often for qualities of fearlessness and justice, which cannot fail to promote admiration and a sort of pride, and—above all—that peculiar element of Indian being ranged alongside Englishman in the rank of authority, though it be against Indian, and the loyalty of Indians, even to the death.

Clearly I have attempted—not the writing of a story, but a poem. Because of this endeavour, there is, in a delicate subject, a complete avoidance of what Tagore calls ‘the nightmare of politics’—just as there is avoidance of the risks of the accusations of ‘sentimentalising over Indians’ or of ‘making heroes of Englishmen.’ But in impersonally recording impressions, as I have tried to do, I cannot get away from and, by necessity, must indeed have some body of association or framework of reference. To give a cinematic direction, the viewpoint, throughout, is that of a ‘western’, for it is naturally my own.

*It was essential to give in the text both the numbers and the time-durations of views, (time-duration having an obvious importance for individual emphasis and for rhythm). These figures have been given on the left hand side at the foot of each descriptive paragraph, and may be referred to by the reader as required. Thus 45-12" means the paragraph describes view number 45, which view has time-duration 12 seconds.*

*The time-durations given do not include the times of transition, in the case of dissolves. Views are silent unless otherwise stated.*

*The common terms 'close-up' (C.U.), 'close-shot' (C.S.) 'close-middle-shot' (C.M.S.), 'middle-shot' (M.S.) and 'long-shot' (L.S.) have been used for grading the size of an object. A 'flash' means a view confronting observation only for an instant. 'Track' means bodily movement of observation; 'pan,' pivotal movement. Other film terms used will be equally familiar to the reader, or are self-explanatory.*

*I desire to record here my very deep gratitude to my friend Mr Anthony Asquith, for very many kindnesses, apart from kindness in relation to this book.*

*May, 1932.*

C.D.P.



# BOMBAY RIOTS

BOMBAY as seen from the deck of a ship nearing Bombay harbour, but nothing of the ship visible. The long distant coastline of the city—beyond intervening water—rocks slightly, owing to the gentle sway of the ship; while the passing of a bobbing buoy and the palm-grown tropical coasts of islands, relatively close, provide a sense of gliding gradual approach. This view is of sustained duration.

*A very gentle sound as of water washing or lapping against a vessel's hull can be heard.*

*View no. 1. Time duration: 12 seconds*

(CUT IN)

A close view from above and in front of a ship's knife-like prow—in a steady progress—cleaving smooth waters;—two small curved fountains of glistening waters at the foot and on both sides of the prow's sharp vertical uprising line: the point of observation being fixed relative to the ship, smooth waters slide continually away from us.

*The sound of washing water has become a little louder, and a subdued hiss as of the streaming fountains may be heard.*

2—6"

(BACK TO)

*The rocking coastline, and the gentle sound.*

1—8"

A characteristic view of the Taj-Mahal, Agra, across the smooth reflecting waters of the artificial lakes and the beautifully laid-out courtyards and grounds in front of it. Observation is square to the stately white building, with its minarets and rising towers: the structure being background to a pleasing perspective of its own courts and resting lakes. In the foreground, along the white paths which edge the lakes, one or two native persons unobtrusively move and pass.

*An Indian stringed instrument playing a plaintive oriental air may be distantly heard.*

3-10"

DISSOLVES TO

A Moslem Mosque; with domed roof, minarets, pointed arch door and window openings and rich architectural detail. Viewed squarely, in a long shot, it has displaced the Taj Mahal. Naturally much smaller, it is seen nearer. Persons now and then enter and come out of the building.

*The distant oriental music, as before.*

4-8"

DISSOLVES TO

A Hindu Temple: richly carved; a rare example of Hindu art. It is yet smaller than the Mosque displaced; but, as Mosque did Taj-Mahal, occupies approximately the same extent and portion of vision, being nearer. A person, perhaps, enters or comes out.

*The faint eastern music continuing.*

5-7"

## DISSOLVES TO

View of a small Hindu shrine from across a country roadway. The shrine consists of a hewn boulder, upon which are laid some small crude lumps of substances, which—could we discern colour—are painted red. The boulder is beneath a rough trestle shelter, whose roof is thatched with leaves: the whole shrine within its shelter being in the background, under the shade of a large tree. A little in front of the shrine, on one side; cross-kneel and facing observation; is seated an old man in turban and robes once white. He plays the Indian stringed instrument, formerly faintly heard, and three ragged native urchins—one standing and two sitting—are grouped near, idly watching and listening to him.

*The music is more loudly heard than previously, but the haunting sounds cease altogether when we see the old man remove his bow from the strings.*

The view across the roadway having remained thus for a moment or two in silence, observation slowly rotates or pans, sweeping, to rest at last along the roadway upon a cavalcade of three bullock carts approaching in the middle distance.

*With sight of the carts the rumble of their wheels, the creaking of their axles, the tinkling of the bullocks' bells and the cries of the carters begin to be heard.*

6-14"

The leading cartman, square and central to view, sitting straddle-legged on the axle of his loaded cart. He bears a short stout stick in his hand and with it lazily

goads the hind quarters of the beast visible in front of him. He is an elderly peasant and wears a loose grey waistcoat-like jacket and, about his loins, a grimy white hanging cloth: he is turbaned, ear-ringed and necklaced with a string of beads. Observation being fixed relative to the cart, jolts slightly with its motion.

*The rumble, the creak, the tinkling bells and the intermittent cries of the carters can be heard louder than before.*

7-7"

#### DISSOLVES QUICKLY TO

A Ryot; an elderly native—naked but for turban and small loin cloth—who guides an ox-drawn wooden plough. His course is diagonally towards observation.

*The tinkle of the bullock's bell and the cries of the man are heard.*

Observation pans, sweeping past bullock, plough and man to rest upon a landscape of bunded fields, with a village of mud walls and buildings and a high bunded partly tree-fringed tank in the far distance.

*The sounds of man and bullock's bell continuing.*

8-8"

#### DISSOLVES QUICKLY TO

View up a forest drive—a broad division, perhaps a hundred yards across, cut through a forest as a protection against the spreading of fires. Observation is from a point near one side of the broad way. Beyond the crest of the ground's gentle rise ahead, may be seen a straight but distant continuation of the avenue.

*The tapping of an axe against the giant bole of a tree is heard.*

Observation pans almost through a right angle towards the forest near, resting at length and for a short while on a woodsman, a native youth wearing nothing but a loin cloth, using his axe in pecking blows against a tree upon the forest's edge.

9-8"

DISSOLVES QUICKLY TO

Middle shot of a Birdcatcher; a native in loin cloth, who bears over his head a huge umbrella-like framework. (Lowering this tent-like contraption, he may catch a sitting quail.) As did the ploughman, he approaches diagonally, but from the opposite side. He reaches a close shot.

10-4"

DISSOLVES QUICKLY TO

Close shot of fisherman. He is crouching, with back partly turned to observation. A native youth, he holds in his hands an elongated beehive-like framework or sieve to a stream of water, which flows through a break in a bund from a field at a higher level. The water contains a number of little fish, a few of which may be seen glistening and leaping in the sieve.

*The sound of the running water can be heard.*

11-4"



DISSOLVES QUICKLY TO

Middleshot of Fisherman. Another native fisherman. He stands on the edge of a pond or a tank, and with a graceful motion slings his round net over the surface of the water. The net sinks and he begins to draw in the cords.

*The gentle splash and the dropping of water.*

12 - 4"

DISSOLVES QUICKLY TO

Middle shot of men bathing. Men bathing and washing their clothes at the side of a tank. Observation is directed along one edge of the tank. In softened vision, beyond the near group, more villagers and some cattle may be discerned, and in the distance, the top of the tank's bund, shaded by some large trees.

*The splashing of the water and voices of the men in their native tongue.*

13 - 4"

DISSOLVES QUICKLY TO

The play of light, with every movement and ripple, on the sheen of water's surface. An earthenware pitcher being dipped beneath the surface by a woman's wristleted hands becomes visible: the pitcher occupying a considerable portion of the aslant downward view on to the water's plane.

*Bubble-bubble, as the water fills, and the sound of the native women's words in laughing desultory talk.*

Observation withdraws and raises itself slightly to horizontal survey, thus disclosing the stooping native woman who fills the pitcher and two others who stand erect with vessels filled on their heads behind. The pitcher filled, the woman lifts it to her head. The three set off in Indian file; observation panning to follow them as they diagonally recede from the water's edge. Following a small pathway, one by one, they pass from sight over the bund's top in the background.

*Their talk, in its sweet native singing intonation, and their laughter continuing, ever, as loudly as it was first heard.*

14-25"

Long shot of the women. The women, in continuation of their erect graceful progress, approach along a tree-shaded track. In the far distance may be seen the tank's bund.

*As before, their voices and laughter continuing.*

15-6"

A distant village, with a narrow road giving access : amidst its mud walls is visible. On one side may be seen : the distant diminutive figures of the three women in file—as they go towards the village.

*Their voices and laughter continuing.*

16-6"

DISSOLVES QUICKLY TO

We have drawn nearer to the village and the road-

way entrance, seen previously, immediately fronts us. Through this entrance sight may pierce into the village itself. The view is one merely of transition, almost as soon as it has formed changing to the next.

*The voices of the women are now nearly lost in a murmur of distant native conversation.*

17 - 1½"

DISSOLVES QUICKLY TO

Observation from the eye level of a scattered crowd of persons moving about among the sellers in the village bazaar.

*The distant murmur has become the sound of near native conversations.*

18 - 7"

A woman at the side of the entrance to a smooth-walled mud house is lowering a pitcher from her head to the ground.

*The sound of near native conversation continuing.*

19 - 4"

A woman, on the verandah at the back of a house, sits crouched on her haunches as she grinds corn in a primitive pestle and mortar hand-mill.

*The native conversation as before, and in addition the measured thuds of the mill.*

20 - 4"

A group in the village bazaar. Two or three white-robed natives stand talking. Near and a little behind them, may be seen a seated seller of grain.

*The native conversation as before.*

21-6"

Beyond the smooth water-lilied surface of a tank, a village.

*The sound of natives' voices has become faint and distant.*

22-6"

A landscape of banded fields and stretches of waste ground, characteristic of the plains. Far in the distance may be discerned the mud walls of a village.

*The native conversation has become very faint indeed.*

23-6"

Beyond the waters of an ancient tank and some huge old trees, a village—a similar scene to 22.

*The native conversation a little louder as in 22.*

24-6"

The village bazaar. The scattered crowd moving about among the sellers of 18, but viewed from a different position. The view, after the preceding short ones, is of sustained duration.

*The sound of native conversation, as in 18, has returned to its original loudness.*

25-12"

DISSOLVES QUICKLY TO

Observation from second storey level on to scattered passers by and traffic in a main thoroughfare of an Indian city—say Calcutta.

*Now there is a louder murmur of native tongues; occasional shouts, cries etc. and the sounds of traffic.*

26—7"

A Brahmin Baboo—caste marks on forehead, garments of white, small embroidered black cap on head, umbrella under his arm—passes in a close shot. Background of city thoroughfare, with other passers-by on pavement.

*The murmur of native tongues, traffic sounds etc. continuing.*

27—6"

A European in white drill suit and topee, observed from the side and from the rear in a M.S. as he goes away along the pavement of an Indian city thoroughfare: native passers-by to be seen beyond him.

*Murmur and traffic sounds as before.*

28—6"

An almost naked coolie, who bears over the shoulder of his pale brown body, a long springy bamboo, loaded at each end by a hanging basket of grain. He crosses a city thoroughfare, diagonally approaching observation. Immediately behind him, in slightly softened vision, a

buffalo-drawn cart approaches along the street.

*As before, the sounds of a population and the city.*  
29-6"

A group of white-robed native persons standing and talking on the pavement of a busy thoroughfare in a C.S.

*The sounds of talk and traffic still continuing.*  
30-6"

Bird's-eye view down on to a narrow thoroughfare of a native city, congested with traffic and crowded with pedestrians.

*The sounds a little louder than before.*  
31-6"

(CUT IN)

Bird's-eye view down from the same angle, on to a narrow thoroughfare in the city of London, at its busiest hour: this view cut in within the other is of the briefest duration.

*It is the sounds of the Indian city that we still are hearing.*  
32-1½"

(BACK TO)

That bird's-eye view of the narrow thronged native thoroughfare, again.

31-6"

Bird's-eye view—from another angle—on to a huge

native crowd, which spreads over a 'maidan' or large open space in an Indian city.

*The murmur of native voices has become very much louder, and sounds of traffic can no longer be heard.*

33-7"

(CUT IN)

(A series of corresponding close views—from the hips up, square—of characteristic types from the vast humanity of India. These views flash before us in ever quickening sequence: we then come back to the view of the great mingling crowd on the maidan.)

Bengalee Baboo, round face, white garments.

*Loud ejaculatory speech in his native tongue.*

34-4"

Ryot; almost naked figure, aboriginal inhabitant of India.

*Loud ejaculatory speech in another native tongue.*

35-4"

Punjabi Peasant, lightly clad.

*Loud ejaculatory speech in another tongue.*

36-4"

Parsee clerk; long grey coat, shiny black 'frustrum of cone' hat etc.

*Loud ejaculatory speech in another tongue.*  
37 - 4"

Bearded Mahomedan: white robes, fez cap.  
*Loud ejaculatory speech in another tongue.*  
38 - 3"

Dark-complexioned Madrassi native.  
*Loud ejaculatory speech in another tongue.*  
39 - 3"

Fair skinned Katchi Merchant.  
*Loud ejaculatory speech in another tongue.*  
40 - 3"

Sikh; bearded, turbaned, carrying knife.  
*Loud ejaculatory speech in another tongue.*  
41 - 2"

Ghurka of Nepal.  
*Loud ejaculatory speech in another tongue.*  
42 - 2"

Pathan of the north west frontier.  
*Loud ejaculatory speech in yet another tongue.*  
43 - 1½"



(BACK TO)

Again the bird's-eye view of the huge native crowd, moving and mingling over the maidan.

*The very loud murmur of many people talking.*

33 - 8"

Another angle and a closer view on to a most dense packed crowd of native persons.

*A babel: the sound of hundreds of people talking is deafeningly, thunderously, close.*

44 - 6"

The banks of the Ganges at Benares, crowded with bathers. Observation is square on to the bank, from a point amid stream.

*The gentle sound of water, as the bathers wash.*

45 - 12"

A similar view to 45, but observation not so square, further of the massed bathers being thus revealed in the distance.

*The gentle sound of water, as the bathers wash.*

46 - 7"

A group of bathers. In the background may be seen an old man, his hands raised in prayer as he enters the water.

*The gentle sound of water, as the bathers wash—and pos-*

*sibly one or two Hindustani words—the ejaculations of the bathers.*

47 - 4"

DISSOLVES QUICKLY TO

View up the Ganges, against the broad smooth flow of its water. The river between relatively low banks is situated in open flat country, presumably many scores of miles higher upstream than at Benares.

*The smooth flow of water heard.*

48 - 4"

Banks of Benares crowded with bathers, a similar view to 45 and 46 but a slightly different angle.

*The gentle sounds of water as the bathers wash, as for 45 and 46.*

49 - 6"

A similar view, to 48, up the Ganges, against the smooth flow of water; but higher up the Ganges' course—the river is therefore narrower.

*The smooth flow of water heard, as in 48.*

50 - 4"

Perspective view up Ganges in open country, a similar view to 48 and 50, but the river is narrower for it is much higher up the flowing roadway of the river still.

*The flow of water.*

51 - 4"

Perspective foreshortened view up steeple to high distant cross, the lines of perspective having some correspondence and matching those of the river view displaced. This view is of very brief duration.

*Silent.*

52 - 2"

View again up the Ganges, but now it is a mountain stream at the bottom of a valley, richly verdured and streaked with water-falls.

*The sound of the running mountain stream and the echo of water-falls on the valley's sides may be heard.*

53 - 4"

A more distant and comprising view from amid stream of the massed bathers on the banks of Benares. Going far into the distance may the densely packed and worshipping humanity be seen.

*The splashing of the bathers.*

54 - 6"

DISSOLVES SLOWLY TO (BOTH IN SIGHT AND SOUND)

Source of Ganges. The glacial source of Ganges: a clear crystal spring in a cavity, hewn in crusted snow. The water issues in a small fountain from the pool, the dark ice-cold eddying body of itself. This view is of lengthened duration.

*There is the sound of this fountain of untouched waters.*

55 - 20"

DISSOLVES SLOWLY TO

Wall of Himalayas. The wall of the Himalayas as seen from the plains. Beyond the bright flat surrounding country, the Himalayas are like a long misty wall across the horizon. Those Himalayan foothills!—beyond which, invisible, are, far and high, the eternal snows.

*The sound of the fountain spring continues to be heard.*

56-7"

DISSOLVES SLOWLY TO

As 1. The long gently rocking coastline of Bombay has taken the place of the wall of the Himalayas. We have returned after our contemplative excursion and plunge into the heart. Behind the coastline lies India with its seething, innately aspiring, vast humanity; a portion and fitting sample of the world.

*The lapping waters can be heard, as in 1.*

57-12"

DISSOLVES QUICKLY TO

Buildings on quayside at Bombay, viewed from over a mere hundred feet of intervening water. Short duration.

*A faint hiss as of steam is heard.*

58-4"

DISSOLVES QUICKLY TO

View of public building in Bombay.

59-3"

c

DISSOLVES QUICKLY TO

Another public building has displaced the first.  
60-3"

DISSOLVES QUICKLY TO

Yet another displacing view of a public building in  
Bombay.  
61-3"

DISSOLVES QUICKLY TO

Towers of Silence, Bombay. Observation is inclined slightly upwards. Birds of prey wheel, hover and alight near the summits of the Towers.

*The cry of a kite, a high-pitched long-drawn and melancholy kre-e-e-, is intermittently heard: it is a common sound of an Indian city.*

62-12"

Aslant bird's-eye view of square or 'maidan' in Bombay, from the upper storey of a house. A main road runs along one side of the area, and lesser roads of the city flank the square's remaining sides. To the right, at the far side, is an important crossroads, and a distant native policeman stands there on point duty. It is, however, an early hour, and the square surrounded by its blocks of buildings presents an almost deserted appearance. Traffic is meagre, and the pedestrians passing along the pavements are few.

*Very faint, very distant sounds of traffic and voices may be heard.*

63 - 7"

An unobtrusive group of three native police beyond a few passers-by on the pavement. They are in a long middle shot, and being at the side of roadway (A) of the square were hidden from observation in the foregoing view. They are Bombay police, clothed and having the same lank aspect as the policeman on point duty distantly seen in the bird's-eye view of the square.

*The very faint and distant sounds of traffic and voices continue.*

64 - 4"

View slantways across a native street in Bombay to two white-clad Ghandi-capped figures, who go away along the opposite pavement.

*The low sound of two persons conversing together in Hindustani may be heard.*

65 - 7"

View past a bazaar seller, who sits behind his stall on the pavement, near to a native street, where only a few pedestrians and a little traffic are passing.

*Very distant sound of traffic and voices as in 63.*

66 - 7"

Sleeping native. C.S. of native stretched across the pavement asleep.

*Very distant sound of traffic and voices as in 63 continues.*

67 - 7"

Tree-top and Mynas. View into the light and upward towards a dark tree-top. A flock of chattering Mynas possess it. Their silhouetted forms may be seen as they busily flit and cluster about the branches.

*The loud musical clamour of a thousand Mynas.*

68 - 7"

The sun. A view upwards to the lowly risen sun.

*The musical clamour of the thousand Mynas continues.*

69 - 6"

View along the pavement to the two Ghandi-ites of 65, now in a M.S. approaching. They come right up to observation, passing in a close shot. Two pedestrians receding along the pavement from us throw a momentary glance at the Ghandi-ites when they go by.

*The low sound of the Hindustani conversation as in 65.*

70 - 4"

The bird's-eye view of the almost deserted square or 'maidan' of 63.

*The very distant sounds of traffic and native voices of 63 etc.*

71 - 6"

That unobtrusive group of three Bombay police, beyond passers-by along a pavement, as in 64.

*The very distant sounds of traffic and voices continue.*

72 - 9"

A C.S. of the native Bombay policeman on point duty, who has already been distantly seen in the bird's-eye view at the crossroads in the square.

*Traffic sounds are now heard—intermittently, but realistically loud.*

73-3"

Bird's-eye view over square from an upper window: but observation from a point diagonally opposite to that for the bird's-eye view we have already had of 63 etc.

*The very distant sounds of traffic and voices, as in 63 etc.*

74-4"

Almost square view on to a European (Meredith), clad in a light tropical suit, who looks out from a window entrance leading to a small balcony. The window is screened by bead hangings, and these Meredith is holding back as he looks out. It is his view of the square we have just seen.

*The low very distant sounds of traffic and voices continue to be heard.*

75-4"

Almost square view on to Varallu, who looks from the window entrance of a small verandah on to the square below him. Across the entrance hangs a rush matcurtain. This Varallu is holding aside as he looks out. He is a government servant of low provincial rank. We may imagine he is on leave in Bombay, and sojourns there for the purpose of visiting friends. He is clad in a



khaki shirt, and about his waist is wrapped a long white cloth which hangs to his ankles like a skirt. It is perhaps in this garb that he has lain down to sleep—now coming straight from his bed to look out over the square. He is a Madrassi Brahmin of about 30 years, rather stout and with an inexpressive stolid face.

*The very distant sounds of traffic and voices.*

76-4"

(CUT IN)

Another bird's-eye view over square; this time Varallu's viewpoint. It is from the upper window of a tenement house on the side of the square to the left of that containing the original viewpoint of 63 and roadway (A).

*The very distant sound of traffic and voices continue.*

77-4"

(BACK TO)

The view of Varallu looking out. He withdraws into the room, letting fall the mat curtain behind him.

*The very distant traffic and voices continue.*

76-4"

Observation as in 75. Through the bead hangings the form of Meredith may be seen walking back into the room.

*The very distant traffic and voices continue.*

78-4"

The bird's-eye view of the almost deserted square as originally seen in 63 etc.

*The very distant traffic and voices continue.*

79-4"

From the rear and from the side are viewed the distant figures of the two Ghandi-ites of 65 etc. They are going diagonally away across a large square or open space in the city.

*The low Hindustani conversation between two persons, of 65 etc, is again heard.*

80 - 6"

The Towers of Silence as in 62 etc.

*Silence, save for the intermittent cries of kites.*

81 - 6"

A corner of the almost deserted square of 63 etc., seen from the ground level: the viewpoint being almost directly beneath that for the bird's-eye view of 63. The two Ghandi-ites, of 65 etc., now appear, round the corner, entering the square.

*With sight of them the conversation of two persons in Hindustani of 65 etc. again breaks upon our ears.*

82 - 6"

The three Bombay police beyond passers-by, as in 64 etc.

*Traffic, voices, etc. of the square. These sounds are mostly distant and occasional, but are of a more natural loudness than the very faint sounds of all the streets of a half awakened city that up to now we've heard.*

83 - 4"

The policemen of the previous view seen more closely. They remark to one another and look to some point in the square out of the view.

*Distant traffic sounds etc. of natural loudness of the square,  
as in 83.*

84 - 3"

A close view of the two Ghandi-ites of 65 etc. The two Ghandi-ites are squatting on the ground near the corner of the square,—they have come to stay.

*The low murmur of the Hindustani conversation between two persons again.*

85 - 3"

The close view of 84 of the policemen, who speak to one another and look towards something we cannot see—the Ghandi-ites.

*The distant traffic sounds.*

86 - 5"

The more distant view of the policemen beyond passers-by, as in 64 etc: these native policemen continuing to speak to one another and to look towards something we cannot see—the Ghandi-ites.

*The distant traffic sounds etc.*

87 - 3"

Three Ghandi-ites in a long middleshot are approaching along the pavement of a city thoroughfare. Other pedestrians may be seen.

*The Hindustani conversation between two persons, of 65 etc., but louder.*

88 - 4"

Ghandi addressing crowd. Ghandi beyond a portion of the crowd of khudder-clad Ghandi-becapped figures who listen to him.

*The voice of Ghandi, as loud as the previous Hindustani conversation, may be heard.*

89-3"

Crowd. Bird's-eye view from above and from the side on to the crowd of standing listeners, some of whom loom close to observation.

*The voice of Ghandi continuing.*

90-3"

M. S. of Ploughman. A native ploughman guiding his bullock-drawn wooden plough across our view. Beyond him the whole wide Indian landscape of banded fields with a distant village. Sustained duration.

*Silence but for a cry of the man to his beasts.*

91-15"

Bird's-eye view of the crowd, showing Ghandi.

*The voice of Ghandi, as in 89 and 90.*

92-4"

Close view of Bose, a tall lank young Indian in the white uniform of a junior or probationary officer of police. He stands in the entrance to his quarters; concluding some remark to a person within the dark interior behind him, his head is at first averted and turned

from observation. He turns to pause in the entrance looking meditatively before him. While thus he momentarily cogitates or thinks, observation withdraws slowly, coming at last stationary to show him in a middle shot. Bose is then observed to step out from the entrance, turning off into a gravel roadway.

*The conclusion of Bose's remark in Hindustani to the unseen person within is heard.*

93 - 25"

DISSOLVES QUICKLY TO

View in a long middle shot to Jackson and his native servant or bearer upon the spacious verandah of a bungalow, the view being taken over a fair width of the drive in front. Jackson is a tall fair-haired young Englishman of erect carriage, clothed in the white spick and span uniform of an Assistant Officer of Police,—pipe-clay pith helmet, tunic coat, breeches, puttees and boots. He steps down from the verandah, approaching observation. In a close shot, he is seen full, coming towards us.

*Jackson's reiteration of the Hindi word 'aacha' is just caught at the commencement of the view.*

94 - 15"

DISSOLVES QUICKLY TO

An Englishman in khaki topee, white coat and khaki shorts, who stands rather resolutely facing us beneath the sun.

95 - 4"

DISSOLVES QUICKLY TO

View to the giant connecting rods and crank shaft of a great machine in motion. The rods work vertically from the pistons above. Their cylindrical greased and polished surfaces gleam and flash as they oscillate and turn in their eccentric paths.

*The beat and hiss of the machine is heard.*

96-3"

DISSOLVES QUICKLY TO

Inclined upward view to a statue, the figure of Justice.

*More softly the machine continues to be heard.*

97-3"

DISSOLVES QUICKLY TO

An English administering officer—a Land Settlement Officer, as seen from over the heads of a small crowd of villagers squatting in front of him. Beneath the shade of some trees his 'surveyor's spall' tent is pitched, and he is seated in front of its open entrance, behind a table strewn with papers. Beyond him, on one side, at a small table with more papers upon it, a native clerk is seated; while a native peon is visible standing in the background. The officer, suitably garbed for the heat of the plains, is coatless in shirt and shorts, and wears a topee. After a brief interval he looks up from his papers and speaks, in a measured businesslike way.

*The beginning of his sentence is heard 'I hereby declare that this land—'*  
98 - 12"

DISSOLVES QUICKLY TO

The shoulders and head of an Englishman, who wears a topee and white coat, looms before us large, on one side of the view. The Englishman is seated at a table and turned from us. An Indian administrating officer enters from the other side, the upper part of him only being visible. The Englishman rises to greet him. As they shake hands the smile and the air of friendliness of both is caught, before they turn away.

*One word of simple greeting 'Hullo.'*  
99 - 6"

DISSOLVES QUICKLY (BACK) TO

Jackson, the young Englishman Jackson, who continues to approach even closer and to pass.  
94 - 4"

View across broad residential thoroughfare to Jackson, in a long shot. He comes towards observation along the opposite pavement. A native policeman, standing near a corner, salutes him as he passes.

*Intermittent sound of traffic etc.*  
100 - 6"

A corresponding view across a thoroughfare in a native quarter to Bose, who approaches and may be seen among other passers-by on the opposite pavement.

*Traffic sounds.*

101 - 6"

View from the side and from the top of a wide flight of steps to Jackson who mounts the steps. This is the entrance to a large public building, Jackson's police headquarters.

*Distant sounds of traffic etc.*

102 - 3"

(CUT IN)

View from the side and from the front to Bose, who approaches along the pavement of a city street.

*Traffic sounds.*

103 - 3"

(BACK TO)

The view of Jackson as he mounts the steps.

102 - 3"

DISSOLVES QUICKLY TO

The close view of 95 of the Englishman, standing rather resolutely facing us beneath the sun.

*The subdued sound of the hiss and beat of machinery may be heard, as in 97.*

104 - 9"



View over the heads of a small crowd of villagers squatting in front of him to an Indian administering officer, seated at a table beneath the shade of a tree.

*Subdued sound of machine continuing.*

105 - 4"

Close-up of the upper part of the face of an Englishman, showing topee raised and hand mopping forehead with a handkerchief.

*Subdued sound of machine continuing.*

106 - 3"

Inclined view down from near the entrance of a tent to the form of an Englishman, who has flung himself—shirt held open—upon the bed, clearly overcome by the intense heat.

*Subdued sound of machine continuing.*

107 - 4"

View in a close shot of an English administrator seated behind a table, who presides over an Indian court of justice.

*Subdued sound of machine continuing.*

108 - 4"

A corresponding close view of an Indian administrator, presiding over a court of justice.

*Subdued sound of machine continuing.*

109 - 3"

(CUT IN)

View of the giant connecting rods and the crank shaft of a great machine, as in 96. A flash.

*Sound of the machine loud as in 96.*

110 - 1½"

(BACK TO)

Again the Indian administrator presiding over a court of justice.

*The sound of the machine once more subdued.*

109 - 4"

DISSOLVES QUICKLY (BACK) TO

Jackson, who continues to mount the wide flight of steps.

*Distant sounds of traffic.*

He nears the top of the flight.

102 - 3"

DISSOLVES QUICKLY TO

M.S. of group of golfers on green of English golf links. Jackson, one of the foursome, is putting, while the others watch him. Two of the golfers are elderly men. All four clearly know each other very well, as members of a small country golf links would. Jackson putts, and the ball travels towards the hole.

*The cheerful remarks and laughter of the golfers are heard running through this and the ensuing views uninterrupted and with the same loudness 'Now then, Jackson,' etc.*

111 - 6"

L.S. of group of golfers on the green. Continuation of the action. The ball travelling across the green reaches the hole and disappears into it. The ball is picked out and the golfers move off towards the neighbouring tee.

*Odd remarks and bits of conversation, loud as before, continuing to reach us. 'Oh, nice shot.' 'Oh, very nice,' etc. etc.*

112-15"

A much more distant view of the golfers moving off towards the tee than before; the group and the green having now become but a small element in a wide typical English landscape of woods and rolling downs.

*'I say, you and Jackson are going to give us another round . . . Oh, you needn't trouble about that. I'll give you a lift back, of course. Lovely evening,' etc. etc.*

113-25"

A distant view of the white cliffs of England from over the sea.

*The swish of water past the sides of a ship: a very faint sound of bells tolling.*

114-10"

View from over the stern down on to the wake of a steam vessel. Of very brief duration.

*The swish of water.*

115-3"

DISSOLVES QUICKLY TO

The rocking view of the distant coastline of Bombay as for 1 etc. The scene is of transition merely.

*The gentle sound of water as for 1.*

116-1"

DISSOLVES QUICKLY TO

Wide flat sunlit landscape, characteristic of the Indian Plains.

*The plaintive eastern music of a stringed instrument is heard as in 3 etc.*

117 - 10"

View to the vast crowd of bathers on the banks of the Ganges at Benares: the crowd seen relatively near and stretching far into the distance beyond.

*The splashing sounds of the bathers.*

118 - 7"

View of the Towers of Silence as in 62 etc.

*The cry of kites as in 62 etc.*

119 - 7"

View to group of resting natives on the pavement of a city street. Two sit silently, their backs against some railings, furtively eyeing observation. The third, half naked, lies half on his side but with breast turned to the ground and head buried in his arm in an attitude that to a western would seem a mixture of languor and sloth. The still view of this nearly motionless group is of sustained duration.

*Silence, but for the cry of kites as in 119.*

120 - 15"

DISSOLVES QUICKLY (BACK) TO

Jackson in that view where he nears the top of the flight of steps. Observation pans a little to follow him as

he begins to cross the floor of the wide portal towards the building's entrance.

*Distant sounds of traffic etc.*

102 - 6"

The C.S. of the standing native policeman on point duty at the cross roads in the square, as in 73.

*Traffic sounds.*

121 - 4"

View from near the bottom of the flight of steps to Jackson, as he enters the large public building.

*Distant sounds of traffic etc.*

122 - 4"

View from one side to Bose in a long middle shot, as he recedes along the pavement of a city street.

*Traffic sounds.*

123 - 6"

The close shot of the policeman at the cross roads in the square, as in 73.

*Traffic sounds.*

124 - 4"

The view of the native Bombay police beyond passers-by, as in 87 etc. One of these policemen, leaving the other two, is approaching observation.

*The distant traffic sounds as in 83 etc.*

125 - 4"

Again the close view of the policeman on point duty at the other side of the square. He is casting a glance as though to satisfy his curiosity in our direction but beyond us.

*Traffic sounds.*

126 - 3"

The viewpoint of 85, when we saw the two Ghandi-ites squatting near one corner of the square. Now seven or eight Ghandi-ites at the distance of a C.M.S. are seated at this place, facing us. Standing in front, talking to them, is the Bombay policeman we saw come forward in 125.

*Sounds of traffic.*

127 - 6"

C.S. from the side showing the policeman and two or three of the Ghandi-ites who squat in front of him. The policeman is asking the Ghandi-ites to move away, it will only cause trouble. The Ghandi-ites smile and nod their heads. What harm are they doing, they ask. Behind their smooth manners, their smile, is an attitude of obstruction.

*The remarks of the policeman and the Ghandi-ites in Hindustani can be heard loud, while the traffic sounds of the square continue.*

128 - 7"

Continuation of the action. C.S. of the policeman, smiling in his persuasive humouring efforts to move the

Ghandi-ites. The viewpoint is that of one of the Ghandi-ites he addresses, observation being inclined slightly up to the policeman's lank standing form.

*Continuation of the remarks, and the traffic sounds.*

129-6"

C.S. of the two Ghandi-ites directly in front of the policeman: the viewpoint being now that of the policeman and observation being inclined slightly down to these Ghandi-ites who are smiling as they look up and make remarks such as 'No, what harm are we doing, why should we move. . .' etc. in Hindustani.

*The remarks etc. continue to be heard.*

130-6"

The close view of the policeman and two or three of the Ghandi-ites, before whom he stands, as in 128. After his effort at persuasion the policeman stands nonplussed.

Superimposed above the view for a moment appears the shadowy C.U. of a child's hands, turning some wire puzzle this way and that in an endeavour to solve or unravel it.

The superimposed image having in an instant come and gone, the policeman half in good humour, half in despair, may be seen to shrug his shoulders and turn away.

*Traffic sounds etc.*

131-15"

The close middle shot of the group of policeman and

the Ghandi-ites, as in 127. Continuation of action of 131. The policeman is turning away from the group of seated Ghandi-ites. A companion comes up to join him, and later the third policeman. After a moment or two of consultation together, the policemen again turn to the Ghandi-ites, and stand there talking to them.

*Voices of the policemen talking in Hindustani, traffic sounds etc.*

132 - 12"

A more distant view of the group of Ghandi-ites with the three policemen standing in front of them.

*The voices of the policemen and the Ghandi-ites have become very soft and are almost lost: traffic sounds.*

133 - 6"

The close view of the policeman on point duty as in 126 etc. Continually he glances, as from curiosity, in that direction to one side and beyond us. It is towards the group of Ghandi-ites and the police, who are some distance away, across the square.

*Traffic sounds.*

134 - 7"

A distant horizontal view across the square to the group of Ghandi-ites and the policemen. Save for the group, a few passers-by and a little traffic on the roads, the square is empty.

*Traffic sounds.*

135 - 6"



DISSOLVES TO

View of two or three becaped white-clad Ghandi-ites approaching along a pavement.

*Sound of the loud Hindustani conversation between two persons, of 88.*

136-3"

Corresponding view but from a slightly different angle of three other hurrying Ghandi-ites.

*Sound of the loud Hindustani conversation continuing.*

137-3"

View across a street to quite a crowd of Ghandi-ites, who fill up and hurry along the opposite pavement.

*The loud Hindustani conversation continuing.*

138-7"

View in a L.S. to the head of a Ghandi-ite Procession—banners—music—excitement. A flash.

*With the flashed view, the sudden blare of strident eastern music, and shouts.*

139-1½"

View from the front and the side to a small detachment of native police approaching along a nearly deserted street.

*Silence, but for the quiet beat of their steps.*

140-3"

View in a C.S. to three Ghandi-ites approaching directly towards us.

*The sound of the loud Hindustani conversation between two persons—of 88 etc.*

141 - 3"

DISSOLVES TO

The bird's-eye view of the square, as in 63 etc. The square is now covered with groups of white-clad Ghandi-ites; mostly seated but some standing, and others every now and then entering the square in bands.

*The murmur of conversation among a number of people, occasional shouts and cries.*

142 - 9"

The view of the policeman at the cross-roads, as in 134 etc. He is left a standing and stranded figure among seated Ghandi-ites, who cover the whole roadway.

*The murmur of conversation a little louder than before, distant shouts and cries etc.*

143 - 4"

A close view showing Bose, the young Indian junior or probationary Officer of Police, standing in front of a whole crowd of seated Ghandi-ites, where we saw the policeman speak with seven or eight such seated ones before. Bose is gesticulating and talking volubly. Like the policeman but with his greater authority, he is endeavouring to persuade the Ghandi-ites to disperse and return to their homes. Near him, in the background,

stand the three Bombay police previously seen. It is Bose's immediate object to clear the roadway (A) of the seated Ghandi-ites. His efforts of persuasion, as the policeman's formerly, are meeting with no response.

*Bose's words in Hindustani may be heard.*

144-7"

View of Bose from the position of the Ghandi-ite he addresses. Continuation of action of 144. Bose is using every effort in his power to move his countrymen without resort to force. At first he smiles, appealing to their good sense.

*Bose's overflowing quick voluble address continuing to be heard.*

145-7"

View of the seated Ghandi-ites from Bose's position. One of the Ghandi-ites raises his head to remark that they are doing no harm, and then hangs it again. Another is nodding his head to and fro, in refusal to do what is requested. A third is merely staring at observation. The attitude of the Ghandi-ites continues to be one of obstruction, although now they answer with fewer smooth and hypocritical smiles, and their more natural seriousness shows greater deference.

*The voice of Bose and the remark of the Ghandi-ite.*

146-7"

Bose from the Ghandi-ites as in 145. Continuation of the action. Having failed in an appeal to their good

sense, Bose for a moment or two speaks angrily, threatening them. He stops short.

*Voice of Bose.*

147-9"

The Ghandi-ites from Bose as in 146. They are obdurate. The Ghandi-ite who spoke before is making a gesture of polite but firm refusal towards observation, to Bose.

148-2"

Bose from the Ghandi-ites as for the conclusion of 147. He stands there looking slightly down towards us—the Ghandi-ites—for some time. With a slight shrug of despair, he is turning away from his countrymen.

149-9"

Close view of Bose and the Ghandi-ites as in 144. Continuation of the action of 149: Bose is turning from the group in front of him. He slips his hands on to his belt and looks before him in an instant's cogitation.

*Silent.*

150-4"

Continuation of the action. A C.U. view of the upper part of Bose's body and his face, from the side. As he thinks, there is a hint of the nervous tension in him and his feelings. He does not wish to use force, which necessity and his responsibility seem to thrust upon him.

*Silent.*

151-4"

(CUT IN)

Beyond Ghandi-ites who cover the roadway and sit right up to their ranks may be seen, drawn up at the side of the roadway (A), a small detachment of native Bombay Police. They stand at ease, fingering as though unconsciously their belts and their hanging truncheons, making every now and then a remark to one another and casting glances, which are mostly in one direction—to that quarter where Bose is standing. The view is of very brief duration.

*The murmur of a number of people in conversation and the distant shouts and cries, as in 143, can be heard.*

152-3"

(BACK TO)

The head and upper part of Bose, as he stands thinking. He bites his lip; momentarily lowering his head. The waiting police have insinuated to us his thoughts.

151-5"

In a close shot pacing away from us is Meredith—the Englishman spectator of the square. We are in the room he temporarily occupies, from which he overlooked the square earlier when it wore a nearly deserted aspect. At first his back masks vision but as he withdraws we see the room. Its walls are pictureless and it is rather bare of furniture but on a table near stands a vase of fresh flowers and a book turned down, while on a chair at the extreme right hand side of the view may be seen the upper part of a seated woman, his wife. She is dark-haired and clothed in a white dress: her face turned away and

bowed as to be invisible. Meredith paces to the end of the room, where he pauses before turning to pace slowly back to us again. He approaches to a C.S. and stands there looking towards us, with some air of sadness and trouble from his thought. He turns to pace back once more, and is thus going from us, half way on his beat to the room's end, when the view is cut.

*Occasional shouts and cries etc. come into the room distantly from the square below.*

153 - 30"

In a close middle shot standing before a heavy tomed bookshelf in his study is a learned looking person of middle years. Loose-coated, spectacled, moustached, hair ruffled and raised above an intellectual forehead, he is absorbed in search. He is pulling down a book from the shelf above him. This he bears to a table near and anxiously peruses. Failing to find what he seeks within, he closes the book, goes again to the bookshelf, reaches up for another volume. This isolated view cut in amid the foregoing scenes and those that follow them is like explanation and has association with them.

154 - 10"

Observation as for 153 to Meredith. He stands now, where his troubled pacing has brought him, at the far end of the room: facing towards us, in sorrowful cogitation looking down.

*As in 153, occasional shouts and cries etc., come into the room distantly from the square.*

155 - 6"

Continuation of action. C.U. of Meredith. He looks down for some moments and then, raising his head slowly, directs a glance towards his wife, who is invisible to us.

*Silent.*

156 - 12"

C.U. of Meredith's wife, on the line of sight of Meredith. She raises her head slowly from the hand upon which it was resting, to meet in an answering look his gaze. What is in his mind is in hers also. The calm pure-lined face expresses suffering.

157 - 6"

DISSOLVES SLOWLY TO

Again the view in softened vision of the child's hands turning this way and that in a vain attempt to unravel some wire puzzle, as superimposed in 131. No sooner than by the slow dissolution has the view formed than by slow dissolution does it go. It is of transition merely, coming up like the picturization of some thought between them.

158 - 2"

DISSOLVES SLOWLY TO

As in 155, the C.U. view of Meredith as he stands gazing with hardly raised face towards his wife.

159 - 7"

The C.U. view of Bose as in 151—the upper part of his body and his lowered head, as he thinks. He raises his head and in a last effort of persuasion turns once more to where the group of Ghandi-ites are seated.

160 - 4"

Close view of Bose and the Ghandi-ites, as in 144 etc. Continuation of action. Bose, having raised his head, turns, vehemently to address the Ghandi-ites again.

*Bose's remarks and exhortations may be heard—as previously in 144 etc.—loud and above other sounds.*

161 - 4"

Bose from the Ghandi-ites as in 145. Continuation of action. A flash.

*Bose's voice continuing to be heard.*

162 - 1½"

The Ghandi-ites from Bose, as in 146 etc. They remain obdurate. They either hang their heads, or stare. A flash.

*Bose's voice continuing.*

163 - 1½"

Close view of Bose and the Ghandi-ites, as in 150 etc. Bose has finished speaking. No alternative but the use of force is left. He stands to his full height, his hands tightly clenched, in a state of tension.

*The intermittent shouts and cries and conversation from the square.*

164 - 6"



The detachment of waiting police in the roadway (A), as in 152. A flash.

*The sounds from the square continuing.*

165 - 1½"

Inclined upward view to Bose in a C.U., on the plane of sight of the waiting police. Bose waves his arm and shouts to the police to come forward. A view of very brief duration.

*Bose's word of command and the other sounds of the square.*

166 - 2"

View of the policemen at the side of the square. They are breaking forward from their ranks at the double, with truncheons drawn, to clear the road of Ghandi-ites—the Ghandi-ites dispersing before them. A view of short duration.

*Uproar; shouts and cries etc.*

167 - 3"

View in a close shot of scurrying white-clad Ghandi-ites with policemen behind. Short duration.

*Uproar.*

168 - 2"

C.U. view of arm with upraised truncheon and portion of policeman's head. Short duration.

*Uproar.*

169 - 2"

C.U. view of thrown up head of be-capped Ghandi-ite fanatically yelling. A flash.

*Uproar.*

170 - 1½"

Bird's-eye view of the square from the far side, Varallu's view point of 77 etc. Movement is confined to the regular space of the roadway (A), which the police are clearing ; the far greater remaining part of the square, covered by the squatting forms of many hundreds of white-clad Ghandi-ites, presents a static appearance. The view after the preceding ones seems of sustained duration.

*The distant sound of uproar.*

171 - 6"

View showing police clearing roadway (A), Ghandi-ites running hither and thither in every direction.

*Uproar again loud.*

172 - 4"

#### DISSOLVES QUICKLY TO

View along a street to an approaching Ghandi-ite Procession.

*The blare of strident music; shouts and cries etc.*

173 - 10"

View, from the side and rear, of a marching detachment of police. Brisk regular movement.

*Silence but for the beat of the steps.*

174 - 6"

View, from a little to one side, of the head of a Ghandi-ite Procession approaching in a close middle shot. A much closer view than 173 of the white figures, who shout and sing.

*The blare of strident music, etc., even louder than in 173.*  
175-4"

DISSOLVES QUICKLY TO

C.U. view—showing face, head and shoulders—of English Superintendent of Police. He speaks into the transmitter of a 'phone.

*We catch his words as he says them, '... yes ... yes ... and you had better go yourself.'*  
176-4"

C.U.—square head and shoulders—of an Englishman, with lower part of face masked by a telephone transmitter held up in front of it. It is Jackson, in his office at police headquarters. He answers 'All right, sir' to the conclusion of the remarks we have heard, and then lowers the 'phone, thus revealing his face.

*The words 'all right, sir' are heard.*  
177-4"

Continuation of action. M.S. of the office, showing Jackson seated at a table upon one side, and, opposite, further away, his Indian white-robed clerk and assistant clerk at two other tables. Having put the 'phone down, Jackson rises, to walk across the room and make his exit

through a door on the side. His back turned, the eyes of the clerks at once come up from their papers. They glance towards one another and then to Jackson as he goes. They are full of conjecture and curiosity as to his movements.

178-9"

C.S.—from the side and from a little in front—of the clerk and his assistant as they peer after Jackson, and then glance again towards one another. The clerk is a stout round-faced person of middle years, wearing a small circular black cap with embroidered edges: his assistant is a thin bareheaded youth, ease loving in nature. Short duration.

179-4"

View in a long middle shot to Jackson at the far end of the inner room he has entered. He is standing on one side of the room with back almost completely turned upon us. He leans over a small office chest, fumbling there with something in his hands. It is impossible for us exactly to see what he is doing.

180-7"

C.U. of Jackson's hands fitting cartridges into revolver. Short duration.

181-2½"

C.U. of Jackson's hands and a portion of his body, as

he places the loaded revolver into the pouch hanging at his belt.

182 - 4"

Square view of Jackson in a C.S. He is in the act of removing his hand from the fastened up pouch and of raising his head after the completion of this adjustment. He turns and reaches up for his helmet and his light leather thonged cane, which hang from some pegs on the wall.

183 - 6"

View showing the office and the clerks, as in 178. Jackson comes out from the room at the side; the white helmet on his head, the swagger cane in his hand—spick and span. The clerks who were whispering together have risen at his entrance. Jackson stays for a moment to give brief instructions in Hindustani to the clerk as to office work in his absence.

*The words, as Jackson says them.*

184 - 10"

Continuation of action. The close view of the clerks from the side, as in 179. The chief clerk replies in Hindustani, with a reassuring nodding of his head: 'that will be done, sir.'

*The words of the clerk.*

185 - 4"

The complete view of the office, as in 184. Continuation of action. Jackson turns to continue his way across

the room and to make his exit through a door leading onto the passage outside; observation panning to follow him as he goes.

186-7"

The close view of the two clerks from the side, as in 185. Seating himself, the chief clerk begins to talk, volubly but quietly. He does not look at his inferior, the assistant clerk; for whose hearing however his remarks are all being made. The assistant clerk remains standing, while he listens with a sort of languid intentness. The voluble speaking of the chief clerk cannot be heard.

187-6"

The view of the complete office again, as in 184 etc. The unheard voluble talking of the chief clerk continues. The assistant clerk is now sitting upon his chair; his feet being drawn up also, his hands clasped in front of them, much as he might sit on the ground—an attitude of ease.

188-6"

The entrance of the police headquarters, in a middle shot. Jackson comes out from the entrance, being saluted by a police peon in the shadow near it. Passing through all the dark shadow beneath the wide portal, Jackson comes out of a sudden into the light beyond it. There he momentarily pauses.

*Distant traffic sounds as in 102.*

189-9"

C.S. of the standing Jackson: observation from one side and inclined up.

190 - 4"

(CUT IN)

C.S. of the standing police peon; lank and black-skinned: he is standing now at ease, elbow resting on his hand, one knee slightly bent. There is the same curious angle of observation for this native figure, as there was for the young white-skinned Englishman in the previous view. Short duration.

191 - 2"

(BACK TO)

Again the C.S. view of Jackson, who begins to move forward, after his momentary pause.

190 - 4"

View from near the top of the steps to Jackson in a C.M.S. approaching, to descend the flight.

*Distant traffic sounds.*

192 - 3"

(CUT IN)

The Towers of Silence, as in 62 etc. This view comes perhaps like another reminder of differences and of the alien surroundings of this Englishman.

*The intermittent cry of kites.*

193 - 6"

(BACK TO)

Jackson approaching in the bright light, across the wide entrance portal.

*Distant traffic sounds.*

192 - 3"

Observation near the bottom of the flight of steps to Jackson, in a long middle shot, as he comes down.

*Distant traffic sounds.*

194 - 4"

View of Jackson as he gets into car, waiting at the bottom of the flight of steps; a native policeman holding door open for him. Short duration.

*Sound of car's engine.*

195 - 3"

DISSOLVES TO

View through windscreen, over bonnet of car, to Bombay streets, as they are driven through: passing traffic etc., etc.

*Traffic sounds and subdued sounds of car's engine.*

196 - 6"

C.S. showing upper part of Bose from the front and side. He gesticulates and speaks with Ghandi-ites—invisible to us—in front of him. Beyond Bose in softened vision may be seen some of the Ghandi-ites, who now



surround and jeer at him and his police. Very brief duration.

*A sound of jeering may be heard.*

197 - 2"

A similar view to 196 through the windscreen of a moving car to Bombay streets ahead.

*Traffic sounds and car's engine, as in 196.*

198 - 4"

C.S. view, square, to Jackson seated in the slightly jolting car. He is leaning back; his knees are crossed, his hands clasped on the top of his upright stick. His face is placid. Though driving to a riot, it comes within a day's duty—thus it is he seems so unconcerned.

*Sounds of passing traffic etc. continuing.*

199 - 6"

DISSOLVES TO

The upward inclined view of the standing police peon of 191. The view is of transition merely. No sooner has it by dissolution formed, than it dissolves into the next. It makes more fraught with meaning the passing from man to man that it effects.

200 - 1"

DISSOLVES TO

The upper part of Bose's body from the front and the

side, as in 197. Bose and the small detachment of police, who attempted to clear roadway (A), have been cut off by the passive resisters. In a solid crowd the Ghandi-ites hem Bose and his detachment to a small circle, subjecting them to every sort of insult, and jeering at their predicament. It is this crowd that Bose confronts; a policeman and some of the crowd being discernible in softened vision beyond him.

*The jeering of the crowd, as in 197.*

201 - 6"

Observation from above showing Bose from the back with a policeman ranged alongside of him and the jeering crowd he faces.

*The jeering of the crowd, as in 197.*

202 - 4"

View from above, showing comprisingly Bose and his detachment of police confined to a circle by the crowd; observation now being from the side and front of Bose's position, from an elevated position at some little distance away.

*The jeering of the crowd, as before.*

203 - 6"

C.U., square, showing the head and shoulders of a jeering Ghandi-ite. Short duration.

*A jeer or a taunt from the man.*

204 - 2"

Similar view of another jeering Ghandi-ite.

*Another jeer or taunt from this man.*

205 - 2"

Similar view of yet another jeering Ghandi-ite. The man spits.

206 - 1½"

Close view of the standing Bose, his thin high body and young face being square to observation. He confronts observation as he confronts the crowd, suffering their taunts who are his country-men—he being ranged in the ranks of authority with their enemy, and so dubbed their traitor.

*The loud jeering of the whole crowd, as previously.*

207 - 8"

Close view from above to the policeman originally on point duty in the square and subsequently seen stranded at the cross-roads amid seated forms. A violent crowd now surrounds him and persons are jostling him this way and that, belabouring him with sticks and umbrellas, and tearing at his clothes—the policeman meanwhile defending himself as best he may.

*The sounds of blows, occasional shouts and the heavy breathing of the desperate man.*

208 - 4"

A more distant view from above of the crowd surg-

ing about the policeman, parts of whom in his struggles are only occasionally seen.

*The heavy breathing of the man.*

209 - 6"

Bird's-eye view over square or maidan as in 77, from Varallu's viewpoint. The crowd surging about the policeman is visible on one side; also on the roadway (A), the larger crowd which hems in Bose's detachment is visible; elsewhere, the square appears sparsely covered, although persons now and then run hither and thither across it.

*The sound of jeering is distantly heard.*

210 - 6"

(CUT IN)

Close view, from the side, of Varallu upon his verandah. He is a stolid figure and his face betrays no emotion at all, as he overlooks the scene of discord below.

*The distant jeering continuing.*

211 - 3"

(BACK TO)

Varallu's bird's-eye view of the square.

*The distant jeering continuing.*

210 - 3"

Close view from above of the policeman and a portion of the violent crowd around him. The policeman's

clothes are now half torn from his back. He is borne down struggling.

*Sounds of blows etc., and the breathing of the man.*

212 - 6"

C.U. view taken down and from a curious angle showing portion of policeman's body only and portion of person or persons, who belabour and handle him.

*The heavy breathing of the man.*

213 - 6"

From another curious angle, a C.U. view of a portion of the policeman and the persons about him.

*The heavy breathing of the man.*

214 - 6"

Close view of the standing Bose, square to observation, confronting us as he confronts the crowd, as in 207.

*Silent.*

215 - 6"

The more distant view from above, of 209, of the crowd surging about the policeman, now fallen and being beaten it seems to the point of death.

*The heavy breathing of the man.*

216 - 4"

DISSOLVES QUICKLY TO

C.U. of hand drawing knife from beneath fold in white garment covering thigh. Short duration.

217 - 2"

## DISSOLVES QUICKLY (BACK) TO

The more distant view from above of the crowd surging about the policeman. A portion of the policeman is again now and then seen. He has struggled to his feet and is battling for his life with the crush about him.

*The heavy breaths of the man.*

216-6"

Close view of the policeman struggling. He is stabbed in the back with a knife. A flash.

*The heavy breaths of the man.*

217-1½"

Bose confronting observation, as in 207. A flash.

*Silent.*

218-1½"

Head and shoulders of Meredith's wife, the pure-lined face thrown up and back, expressive of sorrow—why!—for all her suffering sadness, like Saint Joan, like a martyr! A flash.

*Silent.*

219-1½"

Observation, as in 209 etc.; the more distant view of the crowd that had surged about the policeman. The crush now stand back in a small circle from his murdered form; some askance, some callous and jeering. The still silent view of them is of long duration.

220-18"

(CUT IN)

View of Meredith and his wife, observation being from near the window-place in their room. They are both facing observation, Meredith being at the distance of a close middle shot, his wife some distance beyond. Meredith's hand is slightly raised from his side as though restraining or shielding his wife from coming forward. The demeanour of both evinces shock, horror and deep emotion: more succinctly; on his face, the grief of his thought, on her face, the grief of her feeling. This view is of the briefest time.

*Silent.*

221 - 2"

(BACK TO)

Again the still silent view of the crowd standing back from the murdered policeman.

220 - 7"

Close view of Bose from the side. A policeman beyond him cranes himself up to see above the heads of the surrounding crowd and then says something to Bose, who thereon also cranes himself up.

*Sound of jeering crowd.*

222 - 4"

(CUT IN)

The still silent view of the crowd standing back from the murdered policeman, as in 220 etc.

223 - 7"

(BACK TO)

The close view of Bose from the side. The policeman completes his remarks. Bose's face twitches in a high nervous emotion.

*Sound of jeering crowd.*

222 - 12"

Bird's-eye view over the square or 'maidan,' as in 77. Varallu's viewpoint. The violent crowd about the murdered policeman below is now dispersing; its members, rushing wildly across the square in the direction of the larger crowd about the detachment of police upon the other side, give the scene the unmistakable air of riot.

*Distantly heard and coming up to us, as to Varallu, the tremendous clamour of shouts and cries that has arisen.*

224 - 7"

The view from the rear of Bose and the policeman at his side, who confront the surrounding crowd—as in 202.

*The uproar of riot and confusion now close and loud.*

225 - 6"

Horizontal view of Ghandi-ites in the square, running towards and close past observation and running in different directions in the distance.

*Loud uproar, as before.*

226 - 6"



(CUT IN)

Face of woman expressive of sorrow—Meredith's wife. A flash.

*Loud uproar continuing.*

227 - 1½"

(BACK TO)

The horizontal view of running Ghandi-ites, mostly running towards or close past observation.

*Uproar.*

226 - 6"

(CUT IN)

View in a long middle shot to a European police sergeant. He is standing on the edge of the pavement of a city street, interrogating a native person: passers-by along the pavement, a little traffic, etc. Very short duration.

*Traffic sounds.*

228 - 2"

(BACK TO)

The horizontal view to running Ghandi-ites in the square.

*Uproar.*

226 - 4"

(CUT IN)

The entrance to a native merchant's shop or house.

The European police sergeant of 228 enters the view from one side. He hurries along the pavement, disappearing into the shop's entrance. Very brief duration.

*Distant traffic sounds.*

229 - 2"

(BACK TO)

The horizontal view to running Ghandi-ites in the square, many of them approaching and passing close to observation.

*Uproar.*

226 - 4"

(CUT IN)

Across the shop of the native merchant and beyond intervening objects, the European Police Sergeant in a long middle shot telephoning. The bearded native merchant stands near him. Seated on a couch is a native customer of this place of business, and before the couch the merchant's assistant squatting cross-kneel on the floor. A flash.

230 - 1½"

(BACK TO)

A return to the horizontal view of running Ghandi-ites in the square. An approaching group loom large in observation.

*Uproar.*

226 - 4"

DISSOLVES TO

In a close middle shot, an Indian Police Officer hurriedly getting into car and being driven off. The door is held open for him by policeman or servant. Short duration.

*Sound of car engine.*

231-3"

DISSOLVES QUICKLY TO

Corresponding view of an English Police Officer tumbling into car and being driven off—a different angle.

*Sound of car's engine.*

232-3"

DISSOLVES QUICKLY TO

An Indian Police Officer tumbling into car and being driven off, another corresponding view with a different angle of observation.

*Sound of car's engine.*

233-3"

DISSOLVES QUICKLY TO

View from the front and side to a detachment of native police approaching along a city street.

*The sound of their marching and distant traffic sounds.*

234-4"

DISSOLVES TO

Close middle shot of the English Police Superintendent of 176 coming down steps and getting into his waiting car, whose door is being held open by his white-robed bearded bearer. Having closed the door behind his master, the servant with no change in the expression of his serious face straightway gets up on to the box and seats himself beside the driver.

*Sound of car's engine.*

235 - 7"

From the side, a view of the front seat of the car, showing the servant in the foreground and the native driver beyond him. The driver releases the brake, etc., preparatory to starting forward.

*Sound of car engine.*

236 - 4"

C.U. of Superintendent seated in car from in front. He glances up and seems surprised. It is at seeing his servant in the car. The Superintendent is in the act of leaning forward.

*Sound of car engine.*

237 - 4"

Close view from the side and rear of the Superintendent. Continuation of action. The Superintendent is leaning forward. He taps the glass window between the inside of the car and the front seat.

*Sound of car engine.*

238 - 4"

Continuation of action. View of front seat of car, as in 236. The driver, hearing the tapping, releases clutch, etc. and applies brake. The driver and servant both turn inwards as they glance round enquiringly to where the Superintendent is tapping.

*Sound of car engine.*

239 - 6"

View from front seat of car, showing portion of servant's head in foreground and the Superintendent through the glass window. The Superintendent is making an impatient gesture with his hand that the servant should get out of the car.

*Sound of car engine.*

240 - 4"

C.M.S. showing servant getting down from car. He opens the door and speaks to the Superintendent inside the car.

*Sound of car engine.*

241 - 7"

Close view of the Superintendent from the servant's position. The Superintendent, in a manner gruff but only superficially so, upbraids the servant for getting up into the car; and then as though dismissing the matter turns away, motioning with his head to the driver to start.

*Sound of car engine.*

242 - 6"

Servant standing outside the opened door, from the Superintendent's position. He begs that he may be allowed to accompany his Sahib. He raises his hands—palms together—to his breast, pleading as for a favour. Prolonged duration.

*Sound of car engine.*

243—18"

Superintendent from servant, as in 242. The Superintendent appears firm, shaking his head irritably as though the request is impossible even to consider.

*Sound of car engine.*

244—6"

Servant from Superintendent, as in 243. The white-robed and bearded servant smiles and fawns, begging as for a favour again. Sustained duration.

*Sound of car engine.*

245—12"

Superintendent from servant, as in 242. The Superintendent glances towards observation and at last with a slight nod grants the servant's request.

*Sound of car engine.*

246—4"

Servant from Superintendent, as in 243 etc. The servant in a moment has resumed his serious expression. He salaams deliberately, closes the car door and may be

seen through the window mounting to the driver's seat in front.

*Sound of car engine.*

247 - 10"

Front seat of car from the side, showing the servant seated beside the driver as in 236. The driver again goes through the motions to start the car, accelerating the engine.

*Sound of car engine.*

248 - 4"

C.U. view of the Superintendent seated in the car from the side. A glimmer of a smile upon his tanned, elderly and life-experienced face; the Superintendent is glancing towards the front of the car where his servant is seated. Who knows in what strange way he is touched in his heart by the incident? The Superintendent jolts, as the car starts forward.

*Sound of car engine.*

249 - 7"

Close middle shot of the car as it begins to move, the viewpoint of 235.

*Sound of car engine.*

250 - 3"

DISSOLVES TO

C.S. of European police sergeant approaching along

a passage. He is hurrying towards observation, hitching on his belt as he goes.

*Sound of clatter, hurry, tramping of steps, calling of persons to arms, etc.*

251-3"

DISSOLVES TO

C.S. of two European sergeants approaching observation along a passage. This view is at a slightly different angle from the foregoing one. In their hurry, these sergeants also hitch and adjust their belts as they go.

*Sound of tramping steps, clatter, hurry etc. as before.*

252-3"

Face of the woman, expressive of sorrow. A flash.

*Silent.*

253-1½"

View in a long middle shot of two European police sergeants going away along a passage, hitching on belts, etc. They go round a corner in the passage and pass out of sight.

*Distant sound of tramping of steps, etc, etc.*

254-7"

View from the side of a large detachment of police standing in rank.

*Silent.*

255-4"



Corresponding perspective view—but from an opposite side—of a platoon of British soldiers in rank,—shirt-sleeve order; helmets, shirts, shorts, rifles with fixed bayonets, etc.

*Silent.*

256—3"

Similar view to 255 of another large detachment of waiting native police in rank.

*Silent.*

257—3"

A C.M.S. of Jackson getting down from his car at his destination, a street in the neighbourhood of the square. The street is half filled with running Ghandi-ites beyond the car. Jackson is in the act of alighting.

*The sound of the car engine is heard at first, but presently ceases. Also may be heard shouts near and distant from the streets, and the distant sound of shouts and jeering from the square.*

258—6"

(CUT IN)

Parts of a great machine in motion, as in 96 etc. Short duration.

*The sounds of shouts etc of 258 continuing.*

259—3"

DISSOLVES QUICKLY TO

Inclined upward view from front and side of a Roman

Centurion or Legionary; upright carriage, iron helmet and breastplate, fair-skinned. Short duration.

*The sounds of 258 continuing.*

260 - 3"

(BACK TO)

The close middle shot of Jackson alighting from his car. Having got down in a calm deliberate manner, Jackson—in his spick and span uniform, the light swagger cane in his hand—stands looking back, to something in the street behind. He moves off in this direction, and thus out of the view.

*Shouts and the distant sounds from the square.*

258 - 7"

Continuation of the action. Observation from a point in front of Jackson's car, to Jackson moving away towards a lorry full of native police drawn up behind the car. The police are leaping down from this lorry on all sides. Jackson takes up his stand near by.

*Shouts and the distant sounds from the square.*

261 - 7"

C.M.S. of the lorry with the policemen leaping down; Jackson on one side, white-clad Ghandi-ites passing in the background.

*Shouts and the distant sounds from the square.*

262 - 4"

DISSOLVES QUICKLY TO

View of machinery, as in 96 etc. Very brief.

*Sounds as in 261 continuing.*

262a - 1½"

DISSOLVES QUICKLY (BACK) TO

The policemen leaping down from the lorry.

*Shouts etc. continuing.*

262 - 4"

View from well in front of the drawn-up car and lorry; showing in the middle distance beyond passing Ghandi-ites Jackson supervising the arrangement of his men into a line, thus to clear the street ahead and reach the square.

*Shouts etc. continuing.*

263 - 8"

Close view of Jackson. He looks up the street in the direction of the square.

*Shouts etc. continuing.*

264 - 4"

(CUT IN)

Jackson's view up the street towards the square. The street is sparsely filled with moving Ghandi-ites near, but in the distance more thickly. Some of the Ghandi-ites stand, shouting defiance at the police.

*The shouts etc. continuing.*

265 - 6"

(BACK TO)

Jackson looking up the street. He turns to complete his dispositions.

*The shouts etc. continuing.*

264 - 4"

Distant view down street to Jackson advancing in front of his men, spread out in line. Running Ghandi-ites every now and then intervene themselves between observation and these advancing police. Often, indeed, groups of the Ghandi-ites place themselves stolidly in the path of the police, only scattering as they are menaced and come right up to.

*The shouts etc. continuing.*

265 - 6"

Diagonal view across the street to Jackson in a L.M. S. advancing—police behind, Ghandi-ites often intervening; now and then Jackson sidesteps to confront a person and drive him on, sometimes menacing with his stick.

*The shouts etc. continuing.*

266 - 4"

(CUT IN)

The machinery as in 96 etc. A flash.

*The beat and hiss of the machine, as in 96 etc.*

267 - 1½"

(BACK TO)

The diagonal view to Jackson advancing.

*The shouts and distant sounds from the square.*

266 - 3"

Another diagonal view, but from opposite side and from a slightly different angle, to Jackson advancing.

*The shouts etc. continuing.*

268 - 6"

L.M.S. from in front to Jackson advancing down the street; Ghandi-ites intervening and scattering before his approach.

*The shouts etc. continuing.*

269 - 6"

Observation square to the upper parts of three Ghandi-ite youths, their arms interlocked. As they stand, they sway slightly together, shouting defiance. A flash.

*The shouts etc. continuing.*

270 - 1½"

Diagonal view from another angle showing Jackson approach, in his progress, the three Ghandi-ite youths with arms interlocked. He menaces them, to drive them on. Short duration.

*The shouts etc. continuing.*

271 - 3"

Close view, square, of Jackson, raising his stick, menacing observation: the viewpoint being that of the black, the Indian, white-clad Ghandi-ite youths, whom obstructing his course it is his duty to disperse and drive on. A flash.

*The shouts etc. continuing.*

272 - 1½"

Close view, square, of Bose, the Indian subordinate. Standing in the square he awaits his superior's approach, but following the flashed foregoing view it might almost be thought he stands up to receive Jackson's blow. Indeed, how can a man be allied with those of another race against his own, and not feel it? As the fixed rails of his active life is the path of duty to the Englishman; more consciously, more sensitively, Bose desires to honour it. He is young, most anxious to do well. His allegiance is strong. He possesses a personal loyalty to the officer above him, that in the circumstances cannot fail to impress us as strange and wonderful. This view of Bose, square to observation, is but a flash.

*Sounds of loud jeering, and more distant shouts.*

273 - 1½"

The diagonal view to Jackson of 271. He gives one mechanical sweeping blow with his cane across the breasts of the Ghandi-ites. They scatter before him; and proud, disdainful, a suggestion of scorn, and no trace of fear, Jackson continues his way. The streets are fairly clear. Not often does Jackson have to menace

a man: the oncoming presence of him and of the police seeming to clear the road ahead.

*The shouts and distant sounds from the square.*

274 - 4"

Another diagonal view from in front to Jackson, in a L.M.S. advancing.

*The shouts and distant sounds from the square.*

275 - 4"

Another diagonal view from in front to Jackson in a L.M.S. advancing: this succession of diagonal views, all of comparatively short duration, catching Jackson now from the one side now from the other, emphasise the unperturbed almost mechanical nature of his progress forward, a progress that has certain qualities of stirring fineness in it. We see him now from one side of the street, from well in front.

*The shouts and the sounds from the square a little louder, since the square is closer.*

276 - 4"

DISSOLVES QUICKLY TO

Observation inclined up to a centurion in a close shot approaching and in his progress looming large, for he is on the point of passing. The image no sooner than out of the dissolution it has formed dissolves away. Like ghost out of the shadows is advancing centurion; he is

an instrument, a personification, of a former order of great government and fearless rule.

*The shouts etc. continuing as before.*

277 - 1½"

DISSOLVES QUICKLY TO

Tracking shot alongside Jackson, observation being from the side and rear of him and inclined up. We follow him thus for some time as he walks forward, the streets and other sights gliding past us as we move.

*The shouts and more close sounds from the square continuing as before.*

278 - 6"

Another diagonal view to Jackson in a L.M.S. advancing. Short duration.

*Sounds of the square now close.*

279 - 3"

Tracking shot alongside Jackson, as in 278. A flash.

*Sounds of the square now close.*

280 - 1½"

Observation from in the square. Jackson is entering from the corner of the square. He turns into the roadway (A), and begins to advance along it. The Ghandi-ites are here more thick, but they scatter and clear from in front of the police.

*The sounds of shouts and jeering in the square.*

281 - 7"



(CUT IN)

The viewpoint is Jackson's. Beyond scattering persons, in a distant shot, may be discerned Bose and his detachment of police.

*The sounds of the square.*

282 - 6"

(BACK TO)

Jackson in a L.M.S. coming up roadway (A).

*The sounds of the square.*

281 - 4"

Close view of Bose and his detachment of police. They look towards Jackson's approach.

*The sounds in the square have by now died down to occasional shouts, cries etc.*

283 - 6"

Jackson in a distant shot coming up the nearly cleared roadway, from Bose.

*The occasional shouts etc. of the square.*

284 - 7"

Another diagonal view across to Jackson advancing. Comparatively long duration.

*The occasional shouts etc. of the square.*

285 - 7"

View, across a small space of intervening water, to

the high prow of a figureheaded ship. Observation is inclined slightly up. Beyond the noble lined prow and side of the ship are other sailing ships at anchor, a forest of masts and rigging. The water ripples, seabirds wheel beyond the tall spars of the floating ships. This still view has quiet and stirring beauty. For a symbolic one, it is sustained.

*Silent but for the very distant intermittent calls of gulls.*

286-9"

L.M.S., slightly from one side, showing Jackson come up to Bose.

*The occasional shouts etc. in the square.*

287-6"

Continuation of action. C.S. of Bose and Jackson as they meet. Bose salutes Jackson.

*The occasional shouts etc. of the square.*

288-6"

Continuation of action. C.S. of Bose from Jackson. Bose, lowering his hand from salute, casts a glance and gives a kind of coy smile to observation. It expresses all his consciousness of Jackson's position as his superior, and his loyalty to him.

*The occasional shouts etc. of the square.*

289-6"

Continuation of the action. The C.S. of Bose and

Jackson, as in 288. For some time Jackson stands talking with Bose.

*The occasional shouts etc.*

290 - 7"

C.U. of upper parts of Jackson and Bose as they stand talking, observation being from the side of them nearest to the crowd. While speaking, they cast a glance towards us—i.e. to the crowd.

*The occasional shouts and subdued murmurs from the crowd continue. Interspersed words and phrases in English are also heard in this and the two following views. These do not necessarily correspond with Jackson's lip movement but show the gist of what he is saying. We hear 'speak—again—another go...'*

291 - 6"

The crowd of Ghandi-ites, from where Jackson and Bose stand. Now and then a man presses forward to shout or brandish his arms.

*Sounds of the square and Jackson's remarks continuing—  
'at the blighters—'*

292 - 6"

C.U. of Jackson and Bose talking, as in 291.

*Subdued murmurs etc. etc. of the square continue, and halfway through the view—in continuation of Jackson's remarks—'Well, I'll try'—is heard.*

293 - 6"

Continuation of the action. L.M.S. of Jackson and Bose talking, from the rear. Jackson takes a pace or two forward and begins to address the crowd.

*Subdued murmurs etc. from the square.*  
294 - 9"

C.S. of Jackson from the front and side as he addresses the crowd. With coolness but some fervour, he orders their dispersal. He tells them that government has ample force to move them, if they do not go willingly. Very short duration.

*In a perfect silence, Jackson's words in Hindustani are heard as he speaks them.*  
295 - 2"

The press of the tightly packed Ghandi-ites from Jackson. Many of them are shouting in a clear endeavour to drown his words, some of them throw up their hands in a gesture of impatient refusal to listen. Very short duration.

*Loud shouts and discordant clamour.*  
296 - 2"

C.S. of Jackson addressing crowd, as 295.  
*Jackson's words, in perfect silence, are heard.*  
297 - 2"

Crowd from Jackson, as 296.  
*Loud discordant clamour.*  
298 - 2"

Jackson addressing crowd, as before in 295.  
*His words, in perfect silence.*

299 — 2"

Crowd from Jackson, as before in 296.  
*Loud discordant clamour.*

300 — 2"

A child smilingly leaning up to and whispering her confidences to a graven image, an antique bust in stone mounted upon a pedestal on the wall of an old garden, a lawn, some flowers and shrubs etc.—the child and bust being in a middle shot.

*Silent.*

301 — 6"

C.U. of the child, smiling, whispering its secrets to the graven image.

*Silent.*

302 — 4"

C.U. of Jackson; observation inclined up, curious angle,—a flash.

*Loud discordant clamour as in 295 etc.*

303 — 1½"

C.U. of Bose, curious upward angle, discordant to the last angle—a flash.

*Loud discordant clamour continuing.*

304 — 1½"

C.U. of Ghandi-ite, curious upward angle, discordant to the former. A flash.

*Loud discordant clamour.*

305 - 1½"

Crowd from Jackson, as 296 etc. Very short duration.

*Loud discordant clamour continuing.*

306 - 2"

Jackson addressing crowd, as in 297.

*His words in perfect silence.*

307 - 2"

Crowd from Jackson, again.

*Loud discordant clamour.*

308 - 2"

Two native peasants quarrelling, in a C.M.S. They are on the point of blows.

*Sound of the two men shrieking each other down.*

309 - 6"

C.M.S. showing Englishman and Chinaman. The Englishman, a traveller, is asking the Chinaman the way. The Chinaman does not know his language and replies in Chinese. The Englishman tries again. The Chinaman nods his head at the rather exasperated Englishman, to imply that he does not understand him.

*The words of the Englishman and the Chinaman, as they are spoken—‘Can you tell me the way to Tsin-chau?’—the reply in Chinese, at some length—the Englishman, with deliberation, speaking again, ‘I say can you tell me the way to Tsin-chau?’*

310—12"

C.S. of the Chinaman, as he nods his head in his total incomprehension.

*Silent.*

311—4"

Again the C.M.S. of the Englishman and Chinaman. The Englishman bending closer starts with great deliberation to address the Chinaman again, who continues meanwhile to nod his head that he cannot understand.

*The words of the Englishman, ‘I—say—can—you—tell me—the—.’*

312—6"

The view of the two natives quarrelling—of 309. They come to blows.

*The sound of the quarrelling.*

313—9"

The view, in a middle shot, of the child whispering her confidences and endearments to the graven image. She at last seems to realise the unreceptive nature of

her stone confidant, and with a pretty motion pushes the face of the image, and half pouting half in a tender distress that is on the verge of tears walks out of the view, leaving the corner of the garden and the graven image for a moment or two vacant before us after she is gone.

*Silent.*

314 - 12"

Crowd from Jackson, as 296 etc.

*Loud discordant clamour as in 296 etc.*

315 - 2"

Jackson addressing crowd, as in 295 etc.

*His words, in perfect silence.*

316 - 2"

Again the crowd from Jackson.

*Loud discordant clamour.*

317 - 2"

A close view of Meredith from the side. He stands at the extreme side of the small verandah in front of his room; one hand on the railing of the verandah, with bowed head, looking down. The view of this sentient thinking spectator is of relatively long duration.

*Distant and occasional sounds of shouts etc. from the square below.*

318 - 9"



The crowd from Jackson, as in 296 etc.

*The loud discordant clamour.*

319 - 2"

Jackson addressing the crowd, as in 295 etc.

*His words in perfect silence.*

320 - 2"

The crowd from Jackson, as before.

*Loud discordant clamour.*

321 - 2"

Head and shoulders of a Ghandi-ite, in a C.S. from the side and front. This view is static, well-balanced and of repose; and of relatively long duration. A slight tremor in features that are naturally fine and the gentle motion of breath render this object of our vision the fitting image of a living man.

*Silent.*

322 - 12"

A close view of the head of the graven image of 301 etc., from the side and front, but from a different side and angle from those for the previous view of the Ghandi-ite.

*Silent.*

323 - 7"

A close view of the head and shoulders of Jackson. It

is from another angle, but a corresponding view to that of the fine featured Indian Ghandi-ite of 322. It is thus through transition of the graven stone that we compare two living and different men. Of lengthened duration.

*Silent.*

324 - 12"

A repetition, the concluding part of 99—an Englishman rising from a table to greet an Indian colleague; as they shake hands the smile and the air of friendliness of both being caught, before they turn away.

*Silent.*

325 - 4"

The view of Meredith, as in 318. He remains in the same position on the verandah, with head bowed, for sometime, and then turns away—with head still bowed—as though to withdraw into the room behind.

*Occasional and distant sounds from the square below.*

326 - 12"

Crowd from Jackson, as in 296 etc.

*Loud discordant clamour.*

327 - 2"

Jackson addressing crowd, as in 295 etc.

*His words, in perfect silence.*

328 - 2"

Crowd from Jackson, as before.

*Loud discordant clamour.*

329-2"

A L.M.S. of Jackson from the rear and side, addressing the crowd. A return to the normal action. It is clear that Jackson's efforts such as they are—and certainly he himself never expected anything of them—are in vain.

*Subdued murmur, occasional shouts and cries and jeering etc. from the crowd.*

330-4"

(CUT IN)

The C.U. of a child's hands in softened vision, turning some wire puzzle this way and that in an endeavour to solve or unravel it, as in 158. A flash.

*Silent.*

331-1½"

(BACK TO)

The L.M.S. of Jackson, as he gives up his attempt at moving the crowd by words.

*The murmur, shouts etc. continuing.*

330-4"

L.M.S. of Jackson etc., from another angle. He speaks a few words to Bose near him and then hurriedly turns to shout in different directions orders to his police and to arrange them for a charge: Bose assisting.

*The murmur, shout etc. are increasing; some of the shouted directions to the police are also heard.*

332 - 4"

C.S. of Bose. He is half turned away from us, shouting some direction to the police. He turns back to cast a glance over his shoulder towards but beyond us—i.e. towards Jackson.

*Shouts etc. have increased to a fairly loud clamour.*

333 - 4"

(CUT IN)

Jackson in a L.M.S. from Bose's position. Jackson is moving about, giving orders.

*The sounds of shouts etc. continuing.*

334 - 4"

(BACK TO)

The C.S. of Bose glancing over his shoulder towards us, towards Jackson. Bose now walks away, continuing to direct his men.

*The sound of shouts etc. continuing.*

333 - 3"

Horizontal view along roadway (A), showing Jackson and Bose giving orders,—police drawn up to charge.

*The sound of shouts etc. continuing.*

335 - 6"

Close view of Jackson from the side. He is sweeping his arm and stick round in a half circle, as he directs the police on one side of him to go forward and commence the charge. Short duration.

*The sounds continuing.*

336 - 2"

View along the lined out police with truncheons drawn, whom Jackson is signalling to go forward. The police are murmuring aside. One even hangs his head. They are reluctant to use violence against the crowd of Indians in front reviling them as traitors. This reluctance is not really enough to prevent them going forward, but their consciences are set working enough to make them waver.

*The sounds from the square continuing.*

337 - 6"

C.S of Bose. He is looking to the side and beyond us. We can guess to whom.

*The sounds from the square continuing.*

338 - 4"

The close view of Jackson sweeping his arm round as he motions on the police—of 336. A glance has informed him of the slight, though no less cloying, reluctance of his followers to use force. In a moment, Jackson has drawn himself up. He leads the way in his unpleasant task, involving violence. As Sahib, he can set a great example to these men. By his action, he allays their mis-

givings, their questionings as to right and wrong.

*Clamour is growing louder.*

339-6"

View of 337 of the whole line of police. They are now coming forward to a man. The fringes of the great crowd, their objective, may be seen.

*Clamour loud.*

340-4"

The C.S. of Bose of 338: Bose, as he stands looking towards him of whom we have guessed, the invisible Jackson. Short duration.

*Loud clamour continuing.*

341-2"

(CUT IN)

L.M.S. of Jackson on the line of sight of Bose. Jackson is going forward: cool, proud; almost disdainful, in his unpleasant task. The crowd is mostly clearing and scattering before him, but now and then Jackson side-steps to menace some defiant fanatical person; now he strikes a man.

*Loud clamour continuing.*

342-6"

(BACK TO)

Again the close view of Bose looking to the invisible Jackson. Bose's glance has been momentary. He shouts

to the police behind him, and then menacing and shouting to the crowd in front, goes forward.

*Loud clamour continuing.*

341-4"

C.S. of policeman, with raised truncheon, menacing and coming into observation. Very short duration.

*Loud clamour continuing.*

343-1½"

DISSOLVES QUICKLY TO

C.S. of another policeman coming menacing towards observation.

*Loud clamour continuing.*

344-1½"

DISSOLVES QUICKLY TO

C.S. of yet another policeman approaching us.

*Loud clamour continuing.*

345-1½"

A policeman side-stepping to beat a Ghandi-ite in his path. The man stumbles under the blows, and then runs away.

*Uproar now very loud indeed.*

346-4"

C.S. of Bose beyond portions of Ghandi-ites in the foreground; as he advances in the charge, driving and dispersing the crowd before him.

*Uproar.*

347-4"

C.M.S. of Jackson,—erect, proud, almost disdainful in his bearing—as he advances in the charge, dispersing the crowd before him.

*Uproar.*

348-4"

A comprising view of the police charge, observation being horizontal and from the rear and side of the long scattered line of the policemen.

*The loud uproar of this tumult continuing.*

349-6"

Bird's-eye view of square showing police charge in progress, Varallu's viewpoint of 77 etc.

*The distant uproar of the square.*

350-7"

L.M.S. of Jackson from the side and front. He is seen beyond hurrying white-clad figures, who loom up in passing and sometimes mask vision.

*The loud uproar of the square.*

351-4"



A corresponding view of Bose in the charge.

*The loud uproar of the square.*

352 - 4"

A long shot from the side showing both Jackson and, at a little distance beyond him, Bose, in the charge. Hurrying Ghandi-ites looming up and masking observation etc.

*The loud uproar of the square.*

353 - 4"

Again the bird's-eye view of the square showing the police charge in progress from Varallu's viewpoint, as for 77 etc.

*The distant uproar.*

354 - 6"

DISSOLVES QUICKLY TO

A car drawing up, and Indian police officer getting out.

*Distant uproar of the square, fainter than before.*

355 - 4"

DISSOLVES QUICKLY TO

A car drawing up and English police officer getting out.

*The sound of the distant uproar continuing.*

356 - 4"

DISSOLVES QUICKLY TO

From front and side, a detachment of police armed with lathis coming forward at the double.

*The loud uproar of the square as in 246 etc.*

357-3"

DISSOLVES QUICKLY TO

A similar view, from a slightly different angle, showing another detachment of police armed with lathis, coming forward at the double.

*The loud uproar of the square.*

358-3"

DISSOLVES QUICKLY TO

A return to Varallu's bird's-eye view of the square. Reinforcements have now arrived. The crowd is no longer massed chiefly in one portion, but is scattered all over the square. The police in lines may be seen at different quarters. Here and there a man is stretched out on the ground.

*The distant uproar from below is heard.*

359-7"

DISSOLVES TO

Bird's-eye view of the square's tumult from Meredith's viewpoint, as in 74 etc.

*The distant uproar continuing.*

360-7"

(CUT IN)

The face of the woman, upraised, expressive of sorrow. Short duration.

*Silent.*

361 - 2½"

(BACK TO)

The bird's-eye view of the square from Meredith's viewpoint.

*The distant uproar.*

360 - 4"

DISSOLVES TO

Bird's-eye view of the square's tumult from the original viewpoint of 63 etc.

*The distant uproar continuing.*

370 - 5"

View of a detachment of English soldiers; who are approaching, in columns of fours, with rifles and fixed bayonets at the slope, along a street.

*The sounds of the square's uproar very faint indeed, as though the square is some distance off from this street: the sound of marching.*

371 - 4"

A corresponding view of a detachment or platoon of Indian soldiers approaching with arms at the slope.

*The distant—hardly to be caught—sounds of uproar, and the sounds of marching.*

372 - 4"

View in a long or distant shot to an armed mob of white-clad figures. They are hurling stones, as they advance.

*The distant—hardly to be caught—sounds of uproar from the square; and snatches of a defiant revolutionary marching song, also heard.*

373 - 6"

(CUT IN)

Tracking shot showing man in forefront of the mob. He hurls a stone. Observation pans quickly to show, in a flash, the person marching next to him carrying a large knife.

*The revolutionary song is heard louder, also yells and defiant cries.*

374 - 2"

M.S. of Indian tumbler or juggler with sword in his mouth, dancing on his hands and turning somersaults: weird, wild, fanatic motions. A flash.

*Silent.*

375 - 1½"

M.S. of half-naked Indian fanatic yelling. A flash.

*His high shrieked yells.*

376 - 1½"

h

C.U., head and shoulders, of two native peasants quarrelling. A flash.

*Their voices raised high; they are shrieking each other down.*

377-1½"

Tracking shot alongside, showing two or three of the leading persons in the armed mob. A flash.

*Sounds of the song, yells etc. as in 374.*

378-1½"

(BACK TO)

The distant view of the armed mob approaching, hurling stones as they come as if they drive some small force of surprised police or civilians before them. The roadway is littered with stones and brickbats, and a huddled form is visible on one side near the pavement.

*The snatches of song and defiant sounds of the mob distant as in 373: the faint and hardly to be caught tumult from the square.*

379-6"

Once more the square, the original bird's-eye view of it, as in 370. It presents much the same appearance of riotous tumult as described for 359. Here and there a line of police is clearing a street or a portion of the crowd; whose members, comparatively thinly scattered, cover the square, running and moving in divergent directions before the efforts of the police.

*The distant sound of uproar comes surging up from below.*

380-9"

View in Meredith's room. Close to us, Meredith is seated at a table; the upper part of his body being visible. His attitude is a tense one, as he leans forward. He draws his fingers to and fro upon the woodwork of the table, half mechanically, half in agitation. In the background, beyond his seated form, stands his wife with bowed head.

*Very distant sounds come into the room from the square.*  
381 - 7"

Close view of the standing woman. Her attitude is drooping grief. She remains still in this position for some time, and then raises her head to throw it back in a gesture of culminating sorrow.

*Silence but for the very distant sounds entering the room.*  
382 - 12"

View as for 381 of the upper part of Meredith seated at the table. In the background may be seen his wife, with head thrown back. Meredith, the spectator and the contemplator of the tragedy in all these events, has feelings of sorrow for the travailings of mankind that can scarcely be contained. He of a sudden rises in haste from the brooding agitation of his thought.

*Silent, save for those very distant sounds of the square's uproar that come into the room.*  
383 - 6"

Continuation of the action. A view of the room including both the rising Meredith and his wife. He rises

to stand, half-turned away from us—when the view is cut.

*Sounds as before.*

384-4"

The bird's-eye view of tumult in the square, as in  
380.

*The distant sound of the square's uproar.*

385-10"

DISSOLVES QUICKLY TO

Car drawing up. It is the car of the Superintendent of Police. The bearded Mahomedan servant leaps down from the front seat, and opens the door for the Superintendent. It is a nearly deserted street, in the neighbourhood but some distance from the square.

*The very faint—hardly to be caught—sounds from the square.*

386-6"

(CUT IN)

Close view of four armed hooligans, slinking near the corner of a street; this corner is about a hundred feet in advance of the Superintendent's drawn-up car.

*Silence, as before, but for the very faint sounds that can just be caught on the surges of the air.*

387-6"

(BACK TO)

The view of the drawn-up car, the bearded servant

holding the door open. The Superintendent alights, pauses a moment, and then walks forward.

*The very faint sounds continuing.*

386 - 6"

Continuation of action. A L.S. from in front of the drawn-up car. The Superintendent, a distant figure, may be seen coming up the nearly deserted street on his solitary reconnoitre. On the pavement to the rear of the car is a small group of native police.

*The very faint sounds as before.*

388 - 12"

(CUT IN)

View of the drawn-up car as in 386. Near us, sideways on, we see the bearded servant in a still posture watching his master.

*The very faint sounds, as before.*

389 - 6"

(BACK TO)

The distant view of the Superintendent, as he walks in his solitary reconnoitre up the street.

*The very faint sounds, as before.*

388 - 6"

C.U. of one of the white-robed armed hooligans. With a brutal smile, the hooligan draws a long knife from his garments. Short duration.

*The very faint sounds, as before.*

390 - 3"



L.M.S. of the Superintendent from in front. He is standing in the roadway near where the armed hooligans are lurking. He turns, unaware, and begins walking back towards the distant car.

*The very faint sounds, as before.*

391 - 9"

The view of the drawn-up car showing the watching servant near. The bearded servant stands in his still position for some time. Of a sudden, his face assumes a look of dismay and alarm.

*Sounds as before.*

392 - 6"

(CUT IN)

The view of the Superintendent, of 391. The Superintendent has gone halfway back along the deserted street. Around the corner, nearer us and behind the Superintendent, the white forms of the hooligans are appearing. Short duration.

*Sounds as before.*

393 - 3"

(BACK TO)

The watching servant. He yells one word of warning to the Sahib, and rushes forward out of view. Very short duration.

*Sounds as before and the yell of the servant.*

392 - 2"

C.S. of the Superintendent as he turns to look back towards us, the turbanned servant running forward a little behind him. A flash.

*Sounds as before, and the quick breaths and the pattering of a barefooted man running.*

394 - 1"

C.S. of armed hooligan with knife in upraised hand, rushing right into observation. A flash.

*A long drawn and fanatical yell from the hooligan.*

395 - 1"

In a L.M.S. at an angle from above; the Superintendent, the hooligan and the servant. Receiving the long knife right through him, the servant intercepts the murderous blow intended for his master. The view is of short duration and all movement: we see the yelling hooligan in the very act of delivering his blow—the white robed servant with arms wide spread fly between. Short duration.

*The yell of the hooligan continuing and concluded, a slight gasp and silence.*

396 - 2½"

View from in front of the drawn-up car to the small detachment of native police, who are now running forward into observation. Short duration.

*The very faint sounds as in 391 etc.*

397 - 2½"

L.S. up nearly deserted street from near the Superintendent's position to the policemen pursuing the hooligans. They have seized one murderer and are close on the others. Very short duration.

*Sounds as in 391 etc.*

398 - 2½"

View showing the Superintendent standing over his murdered servant. He is on one side of the view; with stooped shoulders, looking down. The long bottom edge of our observation cuts off the Superintendent at the knee. Arising erect and central above that edge is the hilt of the long knife that has been driven into the servant. That knife and the stooping Superintendent, at the side, are all the composition of this view. The Superintendent, overcome with profound grievous tenderness, remains there, close to us, looking down, for some time. Apart from him, we see only the uprising knife.

*The very faint sounds of the square's uproar as in 391 etc.*

399 - 9"

(CUT IN)

Observation inclined up from where the servant lies to the Superintendent looking down—all that touched grief and sad tenderness on the Superintendent's face.

*The sounds continuing.*

400 - 6"

(BACK TO)

Again the view, whose composition is close stooping

man and conspicuous knife. Sustained duration.

*The very faint sounds continuing.*

399 - 12"

(CUT IN)

Head and shoulders of the woman with thrown back head; tears now flow down her cheeks. Short duration.

*Silent.*

402 - 2"

(BACK TO)

Once more the view, whose whole composition is close stooping man and conspicuous knife. After a long while, the Superintendent moves. He is in the act of stooping further down, when the view is cut.

*Sounds as before.*

399 - 9"

A horizontal view across the square, the distant running criss-cross figures and all the signs of tumult.

*Again the loud uproar of the square, the hoarse shouting and continual cries.*

403 - 6"

Another horizontal view of that distant movement and violence in the square, where here and there a man lies stretched or huddled.

*The square's loud and clamorous noise continuing.*

404 - 6"

Beyond the white-clad barelegged native Ghandi-ites scattering before a police charge and thus often in their rapid movement obtruding themselves in front and masking our vision, the fair upright Jackson coming in a L.M.S. partly towards us. Short duration.

*The square's loud and clamorous noise.*

405 - 4"

Down a roadway littered with stones and brickbats and with a huddled form visible, the head of an armed mob approaching in the distance, as in 373. The mob is a little nearer but still beyond a considerable length of the desolated road. A flash.

*The snatches of a revolutionary song and the distant—hardly to be caught—tumult from the square.*

406 - 2"

Bose in a police charge. He is in a L.M.S., beyond a few white-clad figures, who are scattering before a drive of the police. He is momentarily halted and looking about him.

*The square's loud and clamorous noise.*

407 - 6"

Observation from the side and slightly inclined up to Bose in a C.S. as he glances across; the distant running and all the tumult of the square behind him.

*The square's loud and clamorous noise.*

408 - 4"

(CUT IN)

C.M.S. from the side and rear to Jackson and police. Beyond Jackson is the scattered and in some places massed crowd. Jackson has his back to us; but his head, well lit in profile, is turned, as he glances over his shoulder to some person we cannot see.

*The square's loud and clamorous noise.*

409 - 4"

(BACK TO)

The C.S. view of Bose looking across. It is towards him that Jackson casts his glance, and Bose now immediately averts his eyes, going forward again.

*The square's loud and clamorous noise.*

408 - 6"

View—beyondscurrying and scattering persons—to police charge, showing Jackson in a L.M.S. and at some distance in a line beyond, the Indian Bose, who like Jackson is menacing and beating at the crowd, giving—even with conscious sense—all his loyal assistance to Jackson in that forced business of quelling riot.

*The square's loud and clamorous noise.*

410 - 4"

A ground level view across the square; its terrifying tumult as in 403. Short duration.

*The square's loud and clamorous noise.*

411 - 2½"

Another ground level view across the square, showing the tumult. Short duration. The brevity of these 'ground level' views across the square, and the fact that they are glimpsed nearly always from a different point and are often masked or obstructed by near objects or passing persons, arise from the conditions riot and violence impose on observation.

*The square's loud and clamorous noise.*

412 - 2½"

Yet another ground level view across the square. Short duration.

*The square's loud and clamorous noise.*

413 - 2½"

A view down a street in the neighbourhood of the square; running figures, the ground here and there littered with a lying form. Here, bare-legged white-capped congress stretcher bearers scamper across with their stretchers. Short duration.

*Shouting and the distant sound of clamour from the square.*

414 - 3½"

View to the side of a wide street in the neighbourhood of the square: tropical plants—palms etc.—growing along the side-walk; fringing the street beyond the plants, open verandahs, courts, pagodas etc. Hurrying Ghandi-ites approaching and going past. They are being pursued and belaboured by the police, who loom up as well and go often past. Among these native police,

one goes by raising a lash-whip. The scampering figures clear a little. A white-suited native or Anglo-Indian 'civilian' official, who wears a topee, runs hither and thither over the roadway. He appears a little flustered in his efforts to intercept or chase on members of the crowd. He goes right across to the sidewalk and endeavours to intercept an old white-robed black-capped Brahmin who is passing there. The Brahmin half dodges the official, who however finally places himself with outspread arms squarely in his path. Thus obstructed the Brahmin makes a religious sign, touching his forehead. He seems vehemently to assert that he is only an innocent passer-by. Nonplussed by the insistence and age of this old man the official at length lets him go by. Meanwhile the Ghandi-ites continue to dodge the police among the borders and the pillars at the side of the roadway. Again a policeman is passing us close with a long lashed whip in his hand, when the view is cut.

*Shouts and uproar, and the distant clamour of the square.*

415 - 10"

A view up another street in the neighbourhood of the square, the police are in the middle distance coming towards us in a charge. Here and there a man is seen to fall beneath their blows. Over such a huddled apparently lifeless fallen man, the scattered line of the police are seen to pass.

*Shouts, and the distant clamour from the square.*

416 - 6"

(CUT IN)

A C.S. down on to the man we have seen fall and who



lies seemingly lifeless. He raises a furtive eyelid for a moment to close it again. Presently when the police are gone, he will be up.

*Shouts and the distant clamour from the square.*

417-4"

(BACK TO)

The view down the street with the police coming forward in the charge, the man lying huddled and apparently lifeless to their rear.

*Shouts and the distant clamour from the square.*

416-4"

View down another street in the neighbourhood of the square. Congress stretcher bearers hurry past us, near and in the distance. They are running off with the disabled on their stretchers.

*Shouts and the distant clamour from the square.*

418-6"

View across another street in the neighbourhood of the square; ground littered, running figures in the distance etc. Seated on a stretcher, borne on the shoulders of four bare-legged scampering Congress stretcher bearers, an elderly rioter is hurried, close by us,—almost ignominiously—along. Seated there on his high safe conveyance, he is looking back, shaking his fists and calling down all the imprecations of his gods on the police.

*Shouts, and the distant uproar from the square.*

419-4"

Again a horizontal or ground level view across the commotion of the square.

*The square's loud and clamorous noise.*

420-4"

Persons standing and now and then passing close mask our vision, but in glimpses we see beyond the near portions of their figures a small but closely massed clump of people. Rising above them, above the wrack of riot, are visible the head and shoulders of Jackson. He is beating with his raised white swagger cane at the persons in front of him, who apparently in a group have taken up some kind of passive stand against the police, producing the effect of conglomeration and all the arrest of movement we observe. He belabours in a mechanical fashion but repeatedly strikes, and fiercely. The partly obscured view of the block of persons remains before us for some while, with Jackson striking. Of a sudden the persons composing it disperse from out that centre, from where Jackson is standing;—the conglomeration clears, leaving at last hardly more than a few native policemen and Jackson with a fallen or half lying form at his feet. Jackson is raising his stick in menace to this half lying man, when the whole action is arrested. The picture of the suddenly cleared conglomeration becomes fixed and still.

*The loud and clamorous noise of the square.*

421-18"

(CUT IN)

The view down a roadway to the head of an armed

mob approaching, as in 406. The crowd is still in the distance, but a trifle closer.

*The revolutionary song etc., and the distant—hardly to be caught—clamour from the square, as in 406.*

422 - 2½"

(BACK TO)

The arrested picture of Jackson with raised stick.

*The loud and clamorous noise of the square.*

421 - 4"

Almost square view on to Varallu—as in 76 etc. He looks down from the verandah in front of his room upon all these happenings in the square. Despite his appearance of expressionless stolidity, he is an Indian who thinks and feels. It may be imagined that he has seen the Englishman Jackson, who in the course of his duty strikes so fiercely at the Indian crowd in front.

*The distant noise and clamour of the square coming up from below.*

423 - 6"

(CUT IN)

The still arrested view of Jackson with raised stick, as at the conclusion of 421.

*The square's loud and clamorous noise.*

424 - 4"

(BACK TO)

Varallu turns back from the rail of the verandah,

spits out a jet of the red betel juice from the betel nut he is chewing and goes back through the rush mat curtain into the room behind.

*The square's clamour coming up from below.*

423 - 7"

A ground level view across the square.

*The square's loud and clamorous noise.*

425 - 4"

Another ground level view across the square.

*The square's loud and clamorous noise.*

426 - 4"

In a C.S., fronting us but reeling back as from a blow a native Bombay policeman, who is beset all about by a violent crowd.

*The square's loud and clamorous noise.*

427 - 4"

(CUT IN)

A sea of angry faces. The view sways and blurs slightly. It is the policeman's view to the crowd pressing him in.

*The square's loud and clamorous noise.*

428 - 2½"

(BACK TO)

The policeman reeling back and cowering down from the crowd's onslaught.

*The square's loud and clamorous noise.*

427 - 4"

A bird's-eye view, from an angle above, showing the policeman at close quarters, and the crowd's murderous onslaught upon him. Knives gleam; an axe—the man is cut down. The whole view is a flash.

*The square's loud and clamorous noise.*

429 - 2"

Another ground level or horizontal view across the square; our vision across a wide intervening space of the square to the crowd's commotion being, as previously, occasionally obstructed by a closely passing person. In the distance, at the view's extreme edge, a mounted police officer is reining in or wheeling his horse.

*The square's loud and clamorous noise.*

430 - 6"

Again the still arrested view of Jackson with raised stick, the view at the conclusion of 421, when the mysterious block or conglomeration or congestion of figures broke up and cleared. The still and arrested picture now breaks into its continuance of movement, the man getting up and running away and Jackson and the police going on in their menacing hither and thither progress.

*The square's loud and clamorous noise.*

431 - 7"

A C.S. view of the mounted horseman from the rear and a little to the side. Observation is inclined slightly up to show the rear quarters and side of the horse rising, prominent and noble, in the foreground. It is thus we might view an equestrian statue. Short duration.

*The square's loud and clamorous noise.*

432 - 4"

A C.S. view of Jackson from the side and front, as he comes forward, observation being inclined slightly up. He is a fearless, proud and naturally rather heroic figure in these circumstances of foreign riot, not only for what he is himself in the simple performance of his duty, but for the whole class of men he exemplifies and is a figure of. Short duration.

*The square's loud and clamorous noise.*

433 - 4"

A C.M.S. from the other side of Jackson coming forward.

*The square's loud and clamorous noise.*

434 - 6"

A C.M.S. from the side of the mounted horseman, already impressively seen in 432. The English police officer on the standing horse is making a motion with his hand, as though he directs some general movement of the police: the background of commotion to this calm directing figure.

*The square's loud and clamorous noise.*

435 - 6"

(CUT IN)

View to the giant connecting rods and crank shaft of a great machine in motion, as in 96 etc. This view, a flash.

*The square's loud and clamorous noise continuing.*

436-1"

(BACK TO)

The C.M.S. of the mounted horseman, who personifies to some extent the forces of government and order.

*The square's loud and clamorous noise.*

435-4"

A L.M.S. of Jackson, ranged with the native Bombay police, walking forward.

*The square's loud and clamorous noise.*

437-4"

(CUT IN)

A L.M.S. of Jackson on the rugger field,—an inside three-quarter, catching ball. A flash.

438-1½"

*The cries of the players, etc.*

(BACK TO)

The L.M.S. of Jackson walking forward with the native police.

*The square's loud and clamorous noise.*

437-4"

Jackson walking forward with the police ranged alongside and a little behind him; this is a L.M.S. of him at another angle.

*The square's loud and clamorous noise.*

438 - 2½"

(CUT IN—A SERIES OF VIEWS OF JACKSON THAT HAVE ALREADY BEEN SEEN.)

The C.M.S. of 258 of Jackson alighting from his car in a street neighbouring the square, half-filled with running Ghandi-ites behind. A flash.

*The shouts, and distant uproar from the square of 258.*

439 - 1½"

The diagonal view of 275 across a street to Jackson advancing, when on his way from the car to the square. A flash.

*The shouts and distant uproar from the square, as in 275.*

440 - 1½"

The close view of Jackson of 239, when—catching the incipient wavering of his followers—he drew himself up and himself led the way, menacing into the dense crowd. A flash.

*The clamour of the crowd of 239.*

441 - 1½"

(BACK TO)

The L.M.S. of Jackson walking forward with the police.

*The square's loud and clamorous noise.*

438 - 4"



Observation inclined slightly up to Jackson, who directing the police near is momentarily stationary.

*The square's loud and clamorous noise.*

442-6"

(CUT IN—A SERIES OF VIEWS)

A view down the street of a fresh peaceful English village, a bridge and a river in the background. Sustained duration.

*Silent.*

443-9"

A sun-scorched Indian desert—sand, with scant shrubs here and there and meagre grass. Sustained duration.

*Silent.*

444-9"

A river—shaded rippling waters; leaning willows and osiers bounding the water, and upright poplars afar off—an English scene. Sustained duration.

*Silent.*

445-7"

A wayside in the plains of India; near by, a fallen bullock with stretched out head and vultures at their horrid task.

*Silent.*

446-6"

Close up of the upper part of the face of an Englishman, showing topee raised and hand mopping forehead with handkerchief, as in 106.

*Silent.*

447-4"

(BACK TO)

The C.S. of Jackson standing, as he speaks to or directs his men.

*The square's loud and clamorous noise.*

442-6"

The original aslant bird's-eye view on to the square of 63, a general view of the violent riot. A flash.

*The square's tumultuous clamour coming up from below.*

448-1 $\frac{1}{2}$ "

A C.M.S. of Jackson in a police charge from the front and side, showing on the same line of observation—a little behind him—Bose.

*The loud and clamorous noise of the square.*

449-4"

A composite view, showing C.U.S. of the white-faced Englishman Jackson and the black-faced Indian Bose superimposed one upon the other.

*The square's loud and clamorous noise.*

450-4"

A ground level or horizontal view across the square.  
Short duration.

*The square's loud and clamorous noise.*

451 - 4"

Another ground level view across the square. Short duration.

*The square's loud and clamorous noise.*

452 - 3"

The view of 406 etc. down a desolated roadway to an armed mob of white-clad shouting persons approaching. The crowd is considerably nearer, only about half the length of the littered roadway of 406 now separating them from us. They come slowly, throwing stones.

*The shouts of the mob, and the very faint and distant tumult from the square.*

453 - 4"

The platoon of English soldiers in shirt-sleeve tropical active service dress, seen approaching in columns of fours in 371. They are now ranged in rank half across the broad littered roadway of 453 etc, being ranged across the street at a slight angle to its side,—with another platoon ranged across the side of the street invisible to us they would form a V with a very obtuse angle at its vertex, the V presenting its concave or hollow front up the street. It may be imagined the soldiers await the approach of the armed crowd. From a point about midway across the street we view their ranks from the side.

They are standing 'easy' but alert for instant action, their rifles with fixed bayonets held at different angles in their hands. An officer, in shorts and tropical service dress and with a revolver held in his downstretched hand, stands in front of his platoon, gazing with a certain intensity persistently before him.

*The shouts of the armed crowd and the very faint sounds from the square continuing as before.*

454-7"

A C.S. view of the officer from a little to one side in front, showing fairly closely a few of the waiting soldiers in rank behind him.

*The sounds continuing.*

455-4"

(CUT IN—A SERIES OF VIEWS)

A Roman centurion in front of legionaries—a corresponding view to 455 of the officer with the British soldiers behind.

*Silent.*

456-2"

An Indian mounted officer of police. Observation is inclined up to show this reined in horseman in a C.M.S. view, at an impressive angle.

*Silent.*

457-4"

The impressive C.M.S. view from the side of the mounted English police officer of 435.

*Silent.*

458-9"

View of a great machine in motion, as in 96 etc. A flash.

*Silent.*

459-1"

The reined in mounted Indian officer of police of 456, in a C.M.S. at another impressive angle.

*Silent.*

460-4"

(BACK TO)

The C.S. view of the English officer in front of the waiting soldiers.

*The shouts of the armed crowd and the very distant sounds from the square.*

455-6"

As 453, the view down the desolated roadway to the armed mob in a L.S. approaching.

*The shouts of the crowd and the very distant sounds from the square.*

461-4"

Observation tracking back slowly, a C.S. view of

members of the armed mob; shouting, hurling stones etc. as they come.

*The loud fanatical shouts of this crowd.*

462 - 4"

A close view from in front of the waiting British soldiers. Those nearest us are kneeling, while the rear rank has drawn up ready to fire over their shoulders. The soldiers are loading their rifles. Observation pans to show more of them. The officer has now withdrawn from in front and is no longer visible.

*The shouts of the approaching crowd and the very faint sounds from the square.*

463 - 6"

View down the desolated roadway to the armed mob approaching, as in 453 etc. The mob is now much closer, at the distance of a L.M.S. Short duration.

*The sounds continuing.*

464 - 2½"

A ground level or horizontal view across the square's tumult, as in 451 etc.

*The square's loud and clamorous noise.*

465 - 4"

A square view to the verandah in front of Varallu's room, as in 76 etc. Varallu is coming out through the rush mat entrance again on to the verandah.

*The square's clamour coming up from below.*  
466 - 4"

Another ground level view across the square's tumult.  
*The square's loud and clamorous noise.*  
467 - 4"

A L.M.S. of Jackson and Bose in a police charge,  
Bose on the same line of observation as Jackson but beyond him.  
*The square's loud and clamorous noise.*  
468 - 9"

A C.U., head and shoulders, of Jackson as he comes forward in the police charge.  
*The square's loud and clamorous noise.*  
469 - 4"

A C.U., head and shoulders of Bose as he comes forward in the police charge.  
*The square's loud and clamorous noise.*  
470 - 4"

Another ground level view across the square to its running tumult.  
*The square's loud and clamorous noise.*  
471 - 4"

The C.U. view, head and shoulders of Jackson coming forward in the police charge. Very short duration.

*The square's loud and clamorous noise.*

472 - 2"

The corresponding C.U. view, head and shoulders of Bose, coming forward in the police charge. Very short duration.

*The square's loud and clamorous noise.*

473 - 2"

Again the C.U. view of Jackson. A flash.

*The square's loud and clamorous noise.*

474 - 1½"

Again the C.U. view of Bose. A flash.

*The square's loud and clamorous noise.*

475 - 1½"

Again the C.U. view of Jackson. An even quicker flash.

*The square's loud and clamorous noise.*

476 - 1"

Again the C.U. of Bose. The even quicker flash. These views interchange with such rapidity, that at last we are unable to distinguish Bose or Jackson, and see them—flashing—blended.

*The square's loud and clamorous noise.*

477 - 1"



A ground level view, across the square's commotion.  
*The square's loud and clamorous noise.*

478-4"

The C. U. of Jackson. A flash.  
*The square's loud and clamorous noise.*

479-1"

The C. U. of Bose. A flash.  
*The square's loud and clamorous noise.*

480-1"

Another ground level view across the square's commotion.

*The square's loud and clamorous noise.*

481-4"

View down the desolated roadway of 464 etc. to the armed mob approaching, the leading members of the mob now only at the distance of a C.M.S. from us.

*The shouts from the approaching crowd and the very distant sound of the square's tumult.*

482-4"

The view along the ranks of the waiting British soldiers as at the conclusion of 463. After a short interval, as though at an order, the soldiers begin to lift their rifles to the firing position.

*The shouts of the crowd etc., as before.*

483-6"

A continuation and conclusion of the rifle movement begun by the British soldiers. A corresponding view to the foregoing one along the ranks of waiting Indian soldiers who are raising rifles to their shoulders. Like the British soldiers the front rank are kneeling, while the rear rank stand to fire from behind. The soldiers having completed the motion and brought their rifles to the shoulder, keep them there, at the aim, in readiness on the instant to fire.

*The shouts etc. as before.*

484 - 6"

The C.U. of 402, head and shoulders, of the woman who weeps in grief.

*Silent.*

485 - 4"

A composite view in softened vision of the two corresponding views, 483 and 484, of the British and Indian soldiers, both with their rifles levelled and ready to fire.

*The sounds of 482 and 483 etc., now subdued and like a murmur.*

486 - 4"

(CUT IN)

The view of the armed mob of 482 etc., but now the mob are very close indeed and coming right into observation. A flash.

*The dwindling murmur.*

487 - 1"

(BACK TO)

The composite view of the British and Indian soldiers with rifles levelled. They fire.

*The sounds have become so faint that the volley rings out almost in silence.*

486-6"

A C.S. of the British soldiers from the rear. Portions of figures loom up oddly. The smoke from the discharge drifts past observation, and at last in a cloud almost obscures it.

*Silence but for an occasional very distant shout, cry or groan.*

488-4"

View from an elevated position at the side of the desolated roadway of 482 etc. to British soldiers in a L.S. following up the rapidly dispersing and retreating crowd. The British soldiers carry their rifles at the high port. The roadway is now littered with several lying and huddled forms. Smoke from something burning near continually drifts over, so as to obscure observation.

*Silence but for an occasional shout etc., as before.*

489-6"

A ground level view across the wide expanse of the square. There are now very few persons left in it, save for the police walking about in the distance. Scattered at different places lie much litter and one or two bodies. In the distance, some piled articles are burning or

rather smouldering, and their smoke drifts across.

*As before, silence but for an occasional distant shout, cry, moan or scrap of conversation.*

490 - 6"

Bird's-eye view over the square, Varallu's viewpoint of 77 etc., the desolate square—the aftermath of action; the huddled bodies, the few policemen walking about or grouped in places, the smoking pile etc.

*As before, silence and the occasional faint sounds.*

491 - 6"

The square view of Varallu upon his verandah of 76 etc. Varallu is turning from his contemplation of the square and walking slowly back to re-enter his room, his head down.

*As before, silence and the occasional faint sounds.*

492 - 6"

(CUT IN)

The C.U. view, head and shoulders, of the woman weeping in grief, as in 402 etc.

*Silence.*

493 - 4"

A C.S view of Meredith standing half turned towards us; his hands clenched, his head down. A flash.

*Silent.*

494 - 1"

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(BACK TO)

Varallu. He re-enters the house; as he puts aside the rush mat curtain, a glimpse of the interior being given with a native woman crouching there. The rush mat curtain closes behind him—. The view is sustained for a few moments longer.

*Silent.*

495-6"

Observation tracking back in front of Jackson and a friend as they walk up the wide lengthy corridor of a club building. Jackson and his friend—seen from the hips up—are in tropical evening dress. Jackson—most-ly smiling—is telling his friend of the events of the day. It may be imagined that his friend is also a police officer and that the club, if not a 'police club' or messing-place, is extensively patronised by police officials. We progress in front of the two men, talking, for a considerable while, not hearing all the conversation, but interspersed words and phrases from Jackson.

*'Bose was splendid, found him cornered . . . acted awfully well the whole time . . . reliance . . . fellow . . . absolute . . . Bose.'* *'Blighters wouldn't listen . . . warned them . . . again and again. Men did very well.'* *'Tough work, it took us three hours to get the damned place clear . . . blighters wouldn't move . . . troops had to fire . . .'* After an unheard remark from the friend, Jackson replies, *'Yes, that was a bad business,'* and becomes momentarily serious. He continues, after a pause, *'But I can't tell you the loyalty of that chap Bose . . . I can't tell you . . .'* The rest of Jackson's remarks are lost, as the two young police officers in evening dress swing off out of view round a corner at the end of the passage.

496-30"

Close view of Jackson and his friend seated at a table in the club or mess room: background of the mess room—men seated at tables smoking, talking and drinking; one or two Indian servants walking about. Jackson and his friend have drinks beside them. Jackson is facing us across the table. His friend seated at the side is in profile on the extreme edge of the view. Jackson has paused in his description. He is looking hard in front of him, as he puts in—with great intensity and emphasis—a comment arising suddenly from his thought and feeling.

*The murmur of talk, the tinkling of glasses etc., in the room; and we hear Jackson's words, as with fixed look, he suddenly and slowly says them, 'But Dodds—'*

497 - 4"

That view of 421, after the persons had cleared sufficiently from in front of us to show Jackson beating furiously and for some time at the massed and stationary clump, previous to the quick clearing of all the mysterious conglomeration and the final arrestation of picture.

*The view is shorn of sound, but we continue to hear—with the back-ground murmur of conversation etc. in the room—Jackson's suddenly interplaced comment,—'it's not like a decent fight—this—.'* The view is held on for a few moments, after the sentence has been left unfinished.

498 - 6"

A close view of a group of English officers seated at another table in the club room: at a table some distance off, two Indian officers being seated. In the close group the English officers are raising their glasses, and drink to one another.



*The words of the officers are heard—'Well, it's all in the day's work. Here's health—Tommy—Ginger—Knott. Cheero.' 'Cheero' etc., etc. The back-ground murmur of conversation in the room, the tinkling of glasses etc., etc.*

499—7"

A close view of the English Superintendent of police of 176 etc. He leans up, disconsolate and alone, drinking, against a bar counter at one far end of the club room. Some little distance beyond him, in more or less softened vision, are two elderly white-haired Indian officials at the counter. Alone, shunning in secret and bitter misery the company of his fellows, the Superintendent is turned, with head sometimes resting on his hand, from all behind. He frequently drinks; between whiles gazing into his glass, or, putting it down, with grim drawn expression gazing down on to the boards of the counter. The view is sustained.

*The background murmur of conversation etc. in the room.*  
500—15"

A close view of three Englishmen seated at yet another table in the club room. One of them is speaking. We hear his words.

*The Englishman's words, 'The damned b—b—, and what I say is they ought all to be damned well shot up—.'*

While the Englishman is speaking, a turbaned clean-shaven native servant has noiselessly approached from behind with drinking things on a tray. He stands at the elbow of the unaware Englishman waiting for a free space to put the glasses down. Suddenly catching sight

of him, the Englishman is startled in the middle of his sentence. He fixes upon the defenceless object of the servant a look indescribably aggressive. He then clenches his fists and slowly arises; terrible against the alarmed servant. In the distance, at the far end of the room, the bar counter, with the Superintendent leaning up against it, is visible. While the action close at hand is proceeding, the Superintendent completes his drink. He may be seen, all in the distance behind, leaving the counter and approaching slowly up a passageway between the tables.

*The background sounds of murmurous conversation etc. in the room continuing.*

501 - 18"

C.S. from the Englishman's position to the scared servant drawing back.

*Background sounds as before.*

502 - 4"

C.S. of the Englishman, with fixed and brutal look at observation, rising—the servant's viewpoint.

*Background sounds as before.*

503 - 3"

A close shot view showing a portion of the table, the scared servant and the risen Englishman. The Superintendent has approached close from behind. Seeing the incident, he stays—. He lays his hand lightly, but restrainingly, on the Englishman close by, fixing the

Englishman, who turns at his touch, with a sharp and piercing glance.

*Sounds as before.*

504 - 6"

A close view, showing the Superintendent fixing the Englishman with that sharp and momentary glance in passing

*Sounds as before.*

505 - 4"

(CUT IN)

As 396, the servant flying between, intercepting the murderous blow intended for his master, the Superintendent, and the servant receiving himself the long dagger of the fanatic hooligan.

*The yell of the hooligan continuing and concluded, a slight gasp and silence, as in 396.*

506 - 2½"

(BACK TO)

Again the C.S. view in the club room. By the sharp look of the elderly Superintendent, the Englishman is restrained.

*Conversation near has ceased, and the sounds of the club room are heard more subdued.*

505 - 4"

Continuation of action. A M.S. view showing the

group, the Superintendent etc. The Superintendent passes, those near looking after him as he goes.

*An almost complete silence has fallen on the room.*

507 - 4"

A L.S. of the Superintendent going slowly and falteringly away along the passage between the tables and out through the entrance to the room. After the Superintendent has gone, observation pans or rotates a little to show, on the edge of the view, those seated at tables near by. Many of them have turned to look after the Superintendent as he goes; it is as though some in the room have heard of his tragic experience that day.

*Almost complete silence has fallen, but a very low subdued murmur arises after the Superintendent has gone.*

508 - 15"

The aslant bird's-eye view of the square, of 63 etc. The square lies deserted and desolate in the moonlight. No person is visible but here and there lies some trace of the past havoc and turmoil of the day. Sustained duration.

*Silent.*

509 - 12"

L.M.S. of Varallu. He sits cross-kneed, head down and motionless on the floor of his darkened moonlit room.

*Silent.*

510 - 7"

M.S. of Meredith. He is seated, in sorrow and dejection, at a table in his darkened room. By the light of the moon he reads a book, laid open before him. Clearly, however, his thoughts are not in the book.

*Silent.*

511 - 4"

(CUT IN)

Aslant slightly downward view showing Meredith in a C.U. His lowered eyes scarcely concentrate on the print beneath. With one hand, in a slow restless motion, he continually fingers and half turns down the corners of the leaves. In the moonlight on the table near by lies a folded up map of the Trigonometrical Survey, the word INDIA on its printed cover prominent.

*Silent.*

512 - 4"

(BACK TO)

Again in a M.S., Meredith seated at the table.

*Silent.*

511 - 4"

Across the darkened moonlit room, Meredith's wife in a M.S. She is turned from us. She has flung herself upon the bed, her head buried upon her arm above the pillow, where in that attitude of sorrow, by a slight motion of her shoulders, it is apparent that she sobs and weeps. Sustained duration.

*Silent, but for now and then a subdued and distant sob,—the catching of a breath.*

513 - 15"

DISSOLVES SLOWLY AND LIGHTS UP TO

A landscape of the plains of India; in its long horizontal lines and feel of distance, of bright brilliance and marvellous beauty.

*Silent.*

514 - 6"

DISSOLVES QUICKLY TO

The last landscape has melted or glided into this, another of the plains, matching so well in its shade of brilliance and all its lines the first that we are not for a moment or two aware that change has come to our vision: a ploughman, some distant figures on the fields.

*Silent.*

515 - 4"

DISSOLVES QUICKLY TO

Through a swift and melting change, another bright matching landscape of the plains.

*Silent.*

516 - 4"

DISSOLVES QUICKLY TO

As 56, Wall of Himalayas: beyond bright flat surrounding country, the Himalayas like a long misty wall across the horizon.

*Silent.*

517 - 12"

A smooth snow-clad mound or tumulus in the high Himalayas, with high snow-clad peaks in the distance.

*Silent.*

518 - 6"

The serenity of a snowfield in a valley of the high Himalayas.

*Silent.*

519 - 6"

Another mountain view: the rough half snow-en-crusted slope of a mountain near on one side and going back, with a sense of depth and space below: through the clear air across a valley high walls of further giant and bounding mountains: clouds passing where a slope cuts the sky and on the other side distant but, because of the gigantic scale, seeming close, the side of a mountain, with snow every now and then being carried off in swirls by the air which rushes upward over it.

*Intermittently and distant we hear the sigh and rush of mountain winds.*

520 - 6"

Another high view of snow-clad crags, amid the grandeur of the mountain.

*Ever and again the sigh of mountain winds.*

521 - 6"

View across a steep snow-covered slope of the moun-

tain; in the distance two figures like dots discernible upon its whiteness.

*Silent.*

522-6"

C.U. view of the head of an ice-axe, guided by invisible hands, hacking out steps in the fast frozen snow.

*The sound of the axe.*

523-6"

Another mountain view—in solitude, the grandeur of peaks and sky.

*Silence, but for the very distant sound of winds.*

524-6"

Yet another mountain view—clouds, and mountain on mountain.

*The sound and rush of a distant wind.*

525-6"

A mountain view, showing halfway up a rocky semi-snow-covered face of the mountain, the distant forms of the two mountaineers ascending it.

*The rushing wind.*

526-6"

As 517, Wall of Himalayas from the plains.

*Silent.*

527-8"



Shadowy, superimposed above the wall of the Himalayas, a view of the massed bathers on the banks of Ganges at Benares, observation being across the water as in 54: the water of the river corresponds with the flat surrounding country, while the banks with the massed bathers along them coincide with the lines of the mountain wall.

*The splashing of the bathers may be heard.*

528 - 4"

The mysterious movement and shadowy presence of the massed humanity more impressed; a near view of a group of bathers with many behind, as in 47, being superimposed above the two foregoing views. Above the mountain wall, above the long line of bathers which we watch like a cluster of insects vibrating or slightly stirring, the near figures which loom and pass quick at their ablutions and worshipping devotion.

*The splashing of the bathers as before.*

529 - 4"

As 517, the Himalayan wall.

*Silent.*

530 - 4"

A bright landscape of the plains of India, similar to 514 etc. Brief duration.

*Silent.*

531 - 3"

In a L.M.S., one of the mountaineers on the mountain, an Englishman, Frazer; intent on his task, no whit conscious of our regard, he is stooping down and stamping in the steep hard dangerous ice to make firm a foothold. He is roped to the other mountaineer, invisible below him. Over his ice-axe stuck into the hard ice near by, Frazer loops or belays the rope and having braced himself most conveniently to take a strain begins to draw it in, as it loosens.

*Distantly heard, the rush and sigh of mountain winds.*

532 - 9"

A bright landscape view of the plains of India, that is come and quickly gone.

*Silent.*

533 - 3"

In a L.M.S. the other mountaineer upon the mountain, an Indian, Gupta. It is the steep rocky slope of 532 but higher up; for in a leap-frog progress, the roped mountaineers ascend. Now Gupta has reached the upper position. He throws down his ice-axe, belays the rope round a projecting crag and crouching takes the strain.

*As in 532, distantly heard, the rush and sigh of mountain winds.*

534 - 9"

Another bright landscape of the plains, quickly come and gone.

*Silent.*

535 - 2"

Mountain. The high crags of the mountain.  
*Very distant rushing mountain wind.*

536-6"

Mountain. The high crags and peaks of the mountain.  
*Very distant rushing mountain wind.*

537-6"

Mountain. The high crags and peaks and sepulchres  
of the mountain.

*Very distant rushing mountain wind.*

538-6"

A rocky half snow-covered side of the mountain.  
After a while, from round a projecting crag close at  
hand, the two mountaineers appear, at the distance of a  
L.M.S. They pause, looking ahead along the side of the  
mountain revealed to them.

*Distant mountain wind.*

539-9"

Continuation of the action. A C.M.S. of the moun-  
taineers from the side and rear, with snow-encrusted  
rocks as their background. One of the mountaineers  
points ahead. They move off, observation panning and  
then becoming stationary to follow them as they con-  
tinue their way.

*Distant mountain wind.*

540-6"

From in front, a long shot of the mountaineers approaching over the snow. Reaching what seems a comparatively sheltered spot, they pause.

*Silent.*

541-9"

Continuation of action. Observation inclined slightly up to the two mountaineers in a L.M.S. view, standing upon the gentle slope of snow.

*Silent.*

542-4"

A panorama of mountains and mountain peaks from the mountaineers' position.

*Silent.*

543-6"

A C.S. view of the two mountaineers looking across to the mountains; their heads and the upper parts of their bodies visible, and observation inclined slightly up. The Indian, behind and partly hidden by the Englishman, moves off to the side and out of the view. Meanwhile the Englishman begins to unhitch and take off the rucksack from his shoulders.

*Silent.*

544-6"

A L.M.S. view from the side; the Indian and the Englishman seated on the snow slope. The Indian is light-

ing a cigarette. The Englishman, lower on the slope and further away, is rummaging in the rucksack.

*Silent.*

545-6"

C.S., square; the Indian Gupta, lighting his cigarette and blowing out the match. He wears a woollen cap or helmet, mittens and mountaineering rig.

*Silent.*

546-4"

The L.M.S. view of 545, the two mountaineers seated on the snow slope. As Frazer rummages in the rucksack, an article spills out from it on to the snow.

*Silent.*

547-6"

C.U. of Frazer's rucksack and the article spilled out of it on the snow nearby. It is the folded-up map with the word INDIA on its printed cover, we have already seen on Meredith's table in the view 512.

*Silent.*

548-4"

(CUT IN)

A view down on to the polished surface of a table's corner. The map with the word INDIA, cast by an invisible hand, is passing through the air. In a moment we have it still, lying on the table, the word towards us.

Observation now rapidly sweeps or pans to the hand that has thrown it, and up the arm to Meredith, who stands smiling near by.

*The map moving through the air—we hear Meredith's words, 'There you are.'*

549-4"

(BACK TO)

The map lying on the snow beside Frazer's rucksack.

*Silent.*

548-2"

Observation, inclined up to Frazer, in a C.S. He leans over, picks up the map and, gazing at it a moment, replaces it in the rucksack. He then takes up his pipe, taps it out on his boot and, looking thoughtfully before him, begins to fill it.

*Silent.*

550-7"

(CUT IN)

The C.S. of Meredith, standing there, smiling, as at the conclusion of 549.

*Silent.*

551-3"

(BACK TO)

Frazer as he fills his pipe and thinks of Meredith. Clothed in the rough uncouth garb of a mountaineer and in a woollen helmet, Frazer is a small-headed, slight

but tall and wiry-looking Englishman. His small features suggest a certain capacity for doggedness, but kindness rather than individuality or force of character.

*Silent.*

550 - 7"

The C.S. view square of 546 of the rather handsome Indian, Gupta, as he sits on the snow, smoking and staring across at the mountain view.

*Silent.*

552 - 4"

C.U. of dripping icicle of the mountain. It hangs upon a rock, beyond the arch of a rock, within a natural grotto of snow and rock. Musically it drips into the little pool of water formed in the snow beneath it, the mass of the water being shaken by the tiny blows of the descending drops but not for a moment less than still in this hidden cold pure and silent place. The stalactite shape and exuding cloudy milk-white surface of the icicle is caught in great clearness and beauty by the light, which catches also in a pin-prick of amazing brightness each bead before it becomes detached. It may be imagined that this dripping icicle—eloquent of the mountain!—is not far behind where the mountaineers sit.

*The musical sound of the icicle's ceaseless dripping, as though the ear is held close; drip, drip, drip, drip, drip drip; —drip, drip, drip, drip, drip drip—.*

553 - 6"

As 550; Frazer seated on the snow, as he absently fills his pipe, thinking of Meredith.

*Silent.*

554-7"

A view down Meredith's room towards the bead hung entrance to the verandah that overlooks the square. Meredith at the far end of the room is walking towards the verandah motioning Frazer, nearer us but also moving in that direction, to follow him. Short duration.

*Silent.*

555-4"

C.S. view, square, to Meredith and Frazer, standing on the verandah and looking out over the square. Meredith is talking of the riot, of which the square below has been the scene.

*Traffic sounds, from the square below.*

556-6"

Bird's-eye view of the square from the verandah, as for 74 etc. The square is wearing its normal midday appearance: traffic passing, pedestrians going to and fro along the pavement etc., etc.

*Traffic sounds continuing, as in 556.*

557-6"



DISSOLVES QUICKLY TO

The same bird's-eye view, but running tumult of riot below.

*The loud deafening clamour of riot.*

558-6"

(CUT IN)

The C.S. view of Meredith and Frazer on the verandah. Meredith, still gesturing with his hands, is telling Frazer what has occurred in the square.

*The deafening clamour of riot of 558 continuing.*

559-4"

(BACK TO)

The bird's-eye view of tumult.

*The deafening clamour continuing.*

558-4"

C.M.S. view to Meredith and Frazer coming back through the bead hanging entrance into the room. Meredith is continuing his account into the ear of his friend. Short duration.

*Silence, save for the very distant traffic sounds coming up into the room.*

560-2½"

C.M.S. of Meredith and Frazer standing in the middle of the room, Meredith still speaking to Frazer. Short duration.

*Silent.*

561-2½"

From Frazer's position a C.S. of the standing Meredith, continuing in a speech that, though arising from contemplation of the riot, is universal: for Meredith is dwelling upon the pity of living man and living man—as graven image—apart. 'Oh why,' he seems to ask, 'cannot men speak to one another, listen and hear?' He describes the attempts at conciliation made before the riot broke out; attempts adding sorrow to sorrow in all that followed. He tells of loyalty, of men in duty using force not because they wished it but because they were inevitably made. To Meredith the struggle in the square has seemed—as it must have seemed to us—a country's torture, a country's agony, underlying which again he probed the more comprising tragedy of circumstance in the human lot. Now while we watch him standing there, he is briefly speaking of the Indian strife and of the elements which among other struggles of masses render it peculiar; Indian being ranged alongside Englishman in the rank of authority. It adds point, fervour and poignancy to what he is saying that he is himself an Englishman, honouring Englishmen, venerating England's heritage and believing in her. In a short series of views, taken out of and recapitulating what we have already seen, we gather the gist of what he is saying.

*Silent.*

562 - 4"

DISSOLVES TO

As 144, the close view of Bose and the crowd of seated Ghandi-ites; Bose in his vain endeavour at the begin-

ning to persuade the Ghandi-ites to disperse. Short duration.

*Bose's words in Hindustani heard.*

563 - 2½"

As 273; close view, square, of Bose confronting the jeering Ghandi-ites, who surround him and his detachment of police in the square, before Jackson came. Short duration.

*The shouts and jeering of the crowd.*

564 - 2½"

Riot. A ground level view across the square's turmoil, after riot had broken out. Short duration.

*Discordant clamour of riot.*

565 - 2½"

Riot. Another ground level view across riot at its height. Short duration.

*Clamour continuing.*

566 - 2½"

The Indian horseman, as 457: an impressive and significant symbol of authority. A flash.

*Clamour continuing.*

567 - 1½"

Another ground level view across the riot at its height. Short duration.

*Clamour continuing.*

568 - 2½"

The English horseman, as 458: yet another impressive significant symbol of authority. A flash.

*Clamour continuing.*

569 - 1½"

Another ground level view across the riot at its height. Short duration.

*Clamour continuing.*

570 - 2½"

The arrested picture of 421: the cleared conglomeration; Jackson with raised stick. Flash.

*Clamour continuing.*

571 - 1"

Ground level view of riot. A flash.

*Clamour continuing.*

572 - 1"

As 449, the C.U.s of Jackson and Bose superimposed one upon the other. A flash.

*Clamour continuing.*

573 - 1"

Ground level view of riot. A flash.

*Clamour continuing.*

574 - 1"

Bird's-eye view over riot in the square below; Meredith's viewpoint.

*Clamour continuing.*

575 - 4"

As 486. The composite view of British and Indian soldiers with rifles levelled. The tragic and fearful conclusion of the riot: they fire.

*The volley rings out, almost in silence.*

576 - 2½"

DISSOLVES TO

As 562; the C.S. of Meredith speaking. He is going on to say how this is part, how this is related to struggle in masses throughout the world.

*Silent.*

577 - 6"

(CUT IN)

The shadowy C.U. of a child's hands, turning some wire puzzle this way and that in an endeavour to solve or unravel it, as 158.

*Silent.*

578 - 4"

Observation, as in 154, to the man before a heavy tomed book-shelf in his study. Now there are many books spread upon the table and piles of them hastily put aside upon the floor. In a continuation of his search, he reaches up for yet another book.

*Silent.*

579 - 4"

(BACK TO)

Again the C.S. of Meredith, the two 'cut in' views having been like comment on him as a thinking man—Meredith, who, now, with sad feeling, is dwelling or pondering on mass struggle throughout the world. As previously, a series of views follow or arise, giving us his gist. Plumbing his purport, it is as if we hear his words. We sweep over listening masses; see politicians, the spokesmen of masses; see members or onlookers of the crowds—each person wishing to do right—see these persons hear the hundred voices; see an onlooker—gaping—turn this way and that, bewildered, lost; see persons move in crowds before they are aware and plunged, through some lack there is in fellow understanding, into common action in a hopeless wrong. Observation sweeps in curious curves that are often continuous through change of scene. The views with an end giving them emphatic point have a combined or embracing effect, as though they are a wide dwelling on a vast subject rather than a sinking to dissect or examine it in detail. For this is abstract talk. Meredith generalises on a tragic theme.

*Silent.*

577 - 6"

DISSOLVES QUICKLY TO

From above, observation sweeping in slow curving survey over a large Indian crowd, listening to an open air speaker, who is never included in our vision.

*The low murmur of a hundred voices.*

580 - 6"

Continuation of the same sweep or motion of observation, but now a large English crowd in some open place beneath us.

*The low murmur of a hundred voices continues.*

581 - 6"

A small portion of an English crowd showing, half turned away from us, a gaping onlooker or listener, close by and prominent in the crowd.

*The low murmur of a hundred voices continuing.*

582 - 4"

(CUT IN)

C.U., head and shoulders, square, of an eminent English politician delivering a speech.

*The words of the politician, as he speaks them.*

583 - 4"

(BACK TO)

The view of 582, showing the gaping onlooker or listener.

*The murmur of a hundred voices continuing.*  
582 - 4"

Observation sweeping over another large English crowd.

*The low murmur of voices continuing.*  
584 - 4"

Observation continuing its survey but over a different English crowd.

*The low murmur continuing.*  
585 - 4"

The view of the gaping looker-on amid the English crowd, as 582.

*The low murmur continuing.*  
586 - 4"

C.U., square, of an eminent English politician speaking. He is of diametrically opposite political opinions to the one shown in 583.

*The words of the politician.*  
587 - 4"

The gaping looker-on of 582; who, bewildered, turns.

*The low murmur of voices.*  
588 - 4"



Similar to 583 and 587, yet another eminent English politician, speaking sententiously.

*The politician's words are heard.*

589 -  $2\frac{1}{2}$ "

The gaping looker-on of 582, continuing to turn, to catch what yet another man is saying.

*The low murmur.*

590 -  $2\frac{1}{2}$ "

As 583 etc, C.U., eminent American politician or statesman speaking. Brief duration.

*The spoken words.*

591 -  $2\frac{1}{2}$ "

As 580 etc, C.U., Ghandi speaking. Brief duration.

*The spoken Hindustani words.*

592 -  $2\frac{1}{2}$ "

As 583 etc, C.U., eminent continental statesman speaking. Brief duration.

*The statesman's words.*

593 -  $2\frac{1}{2}$ "

The gaping onlooker, as 590, continuing to turn. Brief duration.

*The low murmur of voices.*

594 -  $2\frac{1}{2}$ "

Stationary view over the heads of a very large listening crowd of Indians.

*The low murmur of voices.*

595 - 6"

Stationary view over the heads of a very large crowd of continental listeners.

*The low murmur of voices.*

596 - 6"

View across to a delegate speaking at the All-India Round Table Conference in London during 1930.

*The voice of the delegate.*

597 - 4"

View over a very large English crowd: a flash.

*The low murmur of voices.*

598 -  $1\frac{1}{2}$ "

C. U. of politician speaking. A flash.

*Words of politician.*

599 -  $1\frac{1}{2}$ "

The gaping onlooker, as 594, continuing to turn.

*The low murmur of voices.*

600 - 4"

View over an immense crowd of native persons. The

crowd is not closely packed, and moves within itself, in slow streams.

*The low murmur of voices.*

601 - 7"

The onlooker or member of the crowd of 600 etc; continuing now to turn, this way and that—gaping, bewildered, lost.

*The low murmur of voices.*

602 - 4"

Another view on to a crowd of white-clad persons, the crowd moving within itself in solid streams.

*The low murmur of voices.*

603 - 6"

C.U. of politician speaking—awry—a flash.

*Words of politician.*

604 - 1"

C.U. of another politician speaking, differently awry, a flash.

*Words of politician.*

605 - 1"

C.U. of yet another politician speaking, differently awry again, a flash.

*Words of politician.*

606 - 1"

The view of the crowd moving within itself in solid streams of 601. Very brief duration.

*The low murmur of voices.*

607 - 2½"

Close view of a French gun crew loading a quick-firing but mediumly heavy gun. The last charge is thrust home, the breach block is closed and the men stand clear. Contact is made and on the recoil, with a mighty jerk, the gun is coming back towards us.

*Routine words in French from the soldiers, the clicking of the breach block to, etc.*

608 - 4"

Explosion, bursting of the shell—dark volcanic fountain of upflung ground; we might imagine shattered humanity. The violent and upheaving view is a flash before us.

*The gigantic percussion of the sound.*

609 - 1"

C.S. view of Meredith speaking. A flash.

*Silent.*

610 - 1"

The C.S. view of Frazer, as 554. A flash.

*Silent.*

611 - 1"

The dripping icicle, as 553. A flash.

*Silent.*

612 — 1"

The C.S. view of Meredith of 610 etc; but now he hangs his head as though he has no more words to say. Sustained duration.

*Silent.*

613 — 12"

The C.S. view of Frazer, on the mountain, thinking of Meredith.

*Silent.*

614 — 6"

As 553; the dripping icicle.

*As though the ear is held close, the musical dripping—drip, drip, drip, drip, drip drop; drip, drip, drip, drip, drip drop.*

615 — 6"

As 613, Meredith hanging his head, as though he has no more words to say. After a long while he raises his head. It is to continue to address himself towards us, to continue to address his friend. As he speaks, giving expression to his pent and overburdening feeling, we hear come out of the stillness his words: '*But this is not all. It is only a louder strife. You know the sadness of life—*.'

Now he is alluding intimately and personally to the

sorrow of human lives, more especially—'living man and living man—as graven image—apart.'—to the sorrow arising through misunderstanding in them.

The drift of his thoughts is like the heavy shower and then silent rest of autumn leaves above the clear sodden glistening surface of a rutted lane, whose stagnant pools and puddles sombrely reflect the invisible trees and a cloudy sky, or to the white slowly rolling mists of evening above water meadows in a landscape, beautiful—but so still. Then once more might we see, leaf on leaf, the heavy shower and silent rest.

The view of Meredith speaking dissolves, his words growing softer and softer till we hear them no more, only what we see conveying to us that he still is speaking and how.

616-7"

DISSOLVES TO

The sodden surface of a rutted lane, every crevice sharp in vision: the mirror of the pools and puddles. As we gaze, five or six leaves tumble on the air past us in a shower to lie unstirring on the wetted ground, every vein and intricate detail of their texture clear.

*Silent.*

617-8"

Near at hand a peasant girl and man stand talking. They are in a large simply furnished country room on an upper storey, through whose windows beyond we may see the tops of nearly leafless trees and a cloudy sky.

*Silent.*

618-6"

m

A C.S. of the man beyond the near and looming shoulders of the girl. He has arrived at some sudden conclusion, from what the girl has said, a conclusion that maybe is wrong, unjust, ironic. The man thus of a sudden ceases to speak. Giving the girl one long look, in part aggrieved, he turns slowly away.

*Silent.*

619 - 6"

A C.S. of the upper part of the girl from in front. Agitated with emotion, she makes a gesture with her hand, as though she will call him back, but does not. Short duration.

*Silent.*

620 - 4"

#### DISSOLVES TO

View over the stairs into hall of a country house or large farm house: possibly the house of 618. Down there, an elderly peasant woman is moving across the hall.

*Silent.*

621 - 4"

#### DISSOLVES TO

Movement. In a C.S., coming up towards us as we recede or track upwards and back, the elderly peasant woman ascending a wide flight of stairs. As she comes up she lifts the fringes of her skirt from off her feet. Her

eyes are never raised, her human, once comely, face being set in an unsmiling resignation and sad composure that is age. Brief duration.

*Silent.*

622 - 4"

#### DISSOLVES TO

A more comprising view of the lane of 617. Observation is slightly down, so that in clearness almost at our feet, we see the glistening rutted foreground. Beyond, going back in perspective, a fair stretch of the lane is visible. Parts of the lane's hedge and the lower trunks and branches of some trees bounding it show near at hand, and as we look there falls close past us scattered on the air a shower of leaves.

*Silent.*

623 - 4"

Landscape of water meadows covered with the white rolling ground mists of evening.

*Silent.*

624 - 4"

The dull glassy surface of a slowly moving swollen river: willows and poplars on the bank: white mists and softness shrouding the distance.

*Silent.*

625 - 6"



DISSOLVES TO

As 616, Meredith continuing sadly to speak.

*He has been speaking for some time when suddenly his words grow into audibility. We hear with distinctness the phrase '—and man-kind.' It is at this point that the view of Meredith begins to dissolve away, Meredith's words growing fainter and becoming lost as a further series of views appear.*

626—9"

DISSOLVES TO

As 322; head and shoulders of a Ghandi-ite, in a C.S. from the side and front. A static view, well balanced and reposed. A slight tremor in features and the gentle motion of breath render this the fitting image of a living man. Long duration.

*Silent.*

627—12"

As 323; a close view of the head of the graven image from the side and front, but a different side and angle from the previous view of the Ghandi-ite.

*Silent.*

628—7"

As 324; head and shoulders of Jackson. The face is held up but in a sort of repose. A static view. A corresponding view to 627, but a different angle for this living man. Long duration.

*Silent.*

629—12"

DISSOLVES TO

A smooth miraculous dissolve to this, a corresponding view but different angle, head and shoulders, of Bose. Long duration.

*Silent.*

630-12"

DISSOLVES TO

Through the dissolve, taking the place of the other, a corresponding view of an Indian peasant man. Long duration.

*Silent.*

631-12"

DISSOLVES TO

A corresponding view, head and shoulders, of an Indian woman. Long duration.

*Silent.*

632-12"

DISSOLVES TO

A corresponding view, head and shoulders, of another Indian woman. Long duration.

*Silent.*

633-12"

DISSOLVES TO

A corresponding view of yet another Indian man.  
Long duration.

*Silent.*

634-12"

DISSOLVES TO

A view of another Indian peasant or type of living man. He is in a C.S. a little further from us than the persons already shown, the whole of the upper part of his body seen.

*Silent.*

635-10"

DISSOLVES TO

Another standing Indian peasant, at about the same distance from us.

*Silent.*

636-10"

DISSOLVES TO

At about the same distance from us, the upper parts of them visible, two Indian peasant women standing side by side facing us.

*Silent.*

637-9"

DISSOLVES TO

As 626, Meredith continuing to speak. Short duration.

*The view forming, Meredith's words grow into momentary distinctness, his words becoming fainter and lost as the view dissolves. We only hear with distinctness the phrase—*  
*'that we should die—'*

638-4"

DISSOLVES TO

A C.S. of two Indian peasants. They are a little further back than the two women seen in 637, being, as they stand there looking mutely towards us, visible from head to foot.

*Silent.*

639-7"

DISSOLVES TO

An Indian man and woman, who stand apart, at about the same distance from us.

*Silent.*

640-7"

DISSOLVES TO

Three Indian peasants, at the same distance.

*Silent.*

641-7"

DISSOLVES TO

As 638, Meredith continuing to speak. Short duration.

*As before Meredith's words with the forming of the view grow into momentary distinctness, falling off at once into murmur and inaudibility as the view dissolves. We hear—  
'—and live, on the verge of promise.'*

642-4"

DISSOLVES TO

An Indian peasant man and woman, who stand apart. They are further—at a C.M.S., now—than others seen.

*Silent.*

643-6"

At the same distance, a group of three.

*Silent.*

644-6"

At the same distance, two Indian women and a man.

*Silent.*

645-6"

A sunflower with drooped head and sepals closed. The flower, in gradual twisting and freeing motions, is raising its head towards the light.

*Silent.*

646-6"

A little further from us, in a M.S., a group of Indian peasants.

*Silent.*

647-6"

In a M.S., another group of four Indian peasant men and women.

*Silent.*

648-6"

DISSOLVES TO

As 642; Meredith speaking. He is looking forward eagerly with an expression of hope. Short duration.

*As with the view his words grow into distinctness, we hear 'promise' uttered with peculiar emphasis.*

649-4"

DISSOLVES TO

The views—each of length, moderately prolonged—of static groups yet continue. A little further from us now at the distance of a L.M.S., four Indian peasant men and women.

*Silent.*

650-6"

As 650, another group.

*Silent.*

651-6"

mm

As 650, yet another group.

*Silent.*

652 - 6"

The flower raising its opening head.

*Silent.*

653 - 6"

Standing facing us further off, a group of Indian peasants.

*Silent.*

654 - 5"

At a greater distance, a larger stretched-out group of standing people.

*Silent.*

655 - 5"

A yet larger group of men and women. Gathered here and there in bunches, they form an extensive line.

*Silent.*

656 - 4"

The C.M.S. view of 643 of the Indian peasant man and woman, who stood apart. They now are turned and move slowly inwards towards one another.

*Silent.*

657 - 6"

As 655, the flower raising its head towards the sun.  
At last fully opened and upturned, it leans towards us  
and to the light.

*Silent.*

658 - 6"

At the distance of a M.S., a band of Indian peasants,  
who move in unconscious procession past from left to  
right.

*Silent.*

659 - 4"

Peasants, who move correspondingly past from right  
to left.

*Silent.*

660 - 4"

A band of Indian peasants, who diagonally and quick-  
ly approach from left to right. Brief.

*Silent.*

661 -  $2\frac{1}{2}$ "

A band of Indian peasants who correspondingly ap-  
proach from right to left. Brief.

*Silent.*

662 -  $2\frac{1}{2}$ "



A large crowd of Indian peasants coming towards us, in holiday mood or as to festival. Brief.

*Silent.*

663 - 2"

#### DISSOLVES TO

In rhythmical and rotational surge, rising and falling waters: blue waters marked with bright brilliance by streaks of circling and spiralling foam, over whose surface the sun behind shines brightly. Observation is aslant down and as on wings. In gently curving survey it recedes, seeming by its movement to enhance, to play, to snatch or drink the elixir of the water's own free and magic motion up.

*Now breaks upon our ears the sound of a chanting choir, subdued as though distant.*

664 - 4"

Meredith speaking with an expression of hope—a flash.

*The subdued sound of a hymn or pæan being sung continues.*

665 - 1"

The surging of shallow waters over rocks unseen. A similar view to 664; observation again by its movement seeming to enhance and drink the beauty up.

*The subdued sound of the hymning choir goes on.*

666 - 4"

DISSOLVES TO

The large crowd of Indian peasants of 663 coming towards us, in holiday mood or as to festival: but now they are much closer, coming towards us.

*The invisible choir singing on.*

667 - 2½"

DISSOLVES TO

The swirl of the sea. A similar but different view to 664 and 666 of surging sunkissed waters.

*The subdued sound of the singing.*

668 - 6"

Cut in again—Meredith speaking with an expression of hope—a flash.

*The subdued singing.*

669 - 1"

The swirl of the sea, similar to 668 etc.

*The subdued singing.*

670 - 4"

DISSOLVES TO

In softened vision, from the side and front, the draped figures in a row of the thought on and imaginary choir.

*With formation of the view the sound of the singing grows to a natural loudness. The almost triumphant pæan in har-*

*monious rolls having mounted already to its swelled restrained conclusion, now these members of the choir uplift their voices in the final bars.*

671 - 4"

Another view in softened vision of the row of seraph-like singing figures. This view is from the other side and from more in front.

*The swell and dying of the concluding bars is reached as the view dissolves.*

672 - 4"

#### DISSOLVES TO

The swirl of the sea. As 670 etc. but now observation is nearly horizontal and we see more widely and from further off the rising and falling waters of the sea.

*Faintly the last dying strains of the hymn are heard and then we look in silence.*

673 - 6"

C.S. view showing the upper parts of Meredith and Frazer talking in the room above the square. Meredith seems to be giving Frazer the emphatic assurance of some hope, relating to India. Brief duration.

*Silent.*

674 - 3½"

C.U. view from Frazer's position showing the upper

part of Meredith, as he speaks with the assurance of his hope. A flash.

*Silent.*

675-2"

View of the great machine in motion of 96 etc: now the giant vertical oscillating connecting rods are in accelerated motion, and brilliantly lit, so that they glitter and send up streams of light like a fountain. A flash.

*Hissing sounds from the accelerated machine like those of a fountain of water.*

676-2"

C.U. of the upper part of Meredith's wife rising into observation smiling. A flash.

*The hissing sounds as of water continue.*

677-1½"

As 614 etc., the C.S. of Frazer on the mountain. A flash.

*The hissing sound as of water.*

678-1½"

As 615 etc., the dripping icicle. A flash.

*The hissing sound as of water.*

679-1½"

C.S. view of the Indian Gupta smoking on the mountain—as 552. A flash.

*The hissing sound as of water continuing.*

680-1½"

C.U. view of Meredith speaking with the assurance of his hope—as 649. A flash.

*The hissing sound as of water continuing.*

681 — 1½"

As 99, the Englishman rising to greet a colleague Indian administrator, the air of friendliness being caught before the two men turn away. A flash.

*The hissing sound as of water continues.*

682 — 1"

Meredith speaking—a flash—as 681.

*The hissing sound as of water continues.*

683 — 1½"

Again, a portion or continuation of the view of the English administrator greeting an Indian.

*The hissing sound of water continues.*

684 — 3"

The C.S. of Frazer on the mountain—as 674 etc. Sustained duration.

*Silence of the mountains.*

685 — 9"

(CUT IN)

Again, the view of English administrator rising to greet the Indian. A flash.

*Silent.*

686 — 1"

(BACK TO)

The C.S. of Frazer on the mountain.

*Silent.*

685-6"

(CUT IN)

Yet once more in a flash before us, the view of the Englishman greeting the Indian—this view because of association and repetition has eloquence of its own peculiar kind.

*Silent.*

687-1"

(BACK TO)

The C.S. of Frazer.

*Silent.*

685-6"

Mountain. A view of snow and rocks and the mountain peaks.

*The distant sound of the mountain winds.*

688-6"

Mountain. Ice cliffs, beyond the wide and abysmal space of a hidden valley.

*The very distant sound of mountain winds.*

689-6"

Mountain. The high Himalaya. Rock and ice and snow and sense of depth and towering height afar—the

loneliness, the grandeur and the cold, sublime and overpowering beauty of the mountain.

*The very distant sound of rushing winds.*

690 - 6"

As 545 etc., the two mountaineers seated on the snow slope.

*Silent.*

691 - 6"

In a C.U. the rucksack beside Frazer on the snow. Near the top of the rucksack's opened mouth lies the map of the Trigonometrical Survey with the word INDIA printed on its cover. Brief duration.

*Silent.*

692 -  $2\frac{1}{2}$ "

The C.S. view of Frazer. Frazer is turning upon a stiffened arm to glance up and back to Gupta, invisible on the snow slope behind him. Brief duration.

*Silent.*

693 -  $2\frac{1}{2}$ "

The L.M.S. of the two mountaineers seated on the snow slope—as in 691 etc. Frazer is leaning on a stiffened arm as he gazes back and upwards to the Indian who, unconscious of the action, still continues to smoke and look in front of him. Sustained duration.

*Silent.*

694 - 15"

DISSOLVES SLOWLY TO

Source of Ganges: as 55. The glacial source of Ganges: a clear crystal spring in a cavity, hewn in crusted snow. The water issues in a small fountain from the pool, the dark ice-cold eddying body of itself. Sustained prolonged duration.

*There is the sound of this fountain of untouched waters.*  
695 - 22"

The view fades. The Film Poem is at an end.









